

# THE MUSICAL TIMES

And Singing-Class Circular,

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MARCH 1, 1871.

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Sheriff of Nottingham (Bass) ...  
Chorus of Forest Maidens, Foresters, Soldiers, &c.

**ACT I.**

Scene.—Sherwood Forest. The House of the Outlaws.—The Chase.  
Introduction. Instrumental. Recit., Tenor, "Soho! my Merrie Men." Solo, Tenor, Bass, and Chorus, "Hark! Hark! away." Recit., Soprano, "Ye beautiful forests." Aria, Soprano, "Sweet pretty bird." Ballad, "Whispering Voices." Instrumental. Horns. Recit., Soprano, "Hark, 'tis the horn." Chorus, "Hark! to the sound." Recit., Soprano, "Sweet Echo," and Madrigal.

**ACT II.**

Scene I.—Chapel Scene.—The Wedding of Robin Hood and Maid Marian.  
Instrumental, "Sunrise—May morning." Recit., Bass, "Friends and Brother Saxons." Wedding March. Song and Duet, Soprano and Tenor, "Through weal and woe." "Ave Maria, Ave Maria."  
Scene II.—May-day Festivities.—The Trysting Tree.  
Bacchanalian Song, Bass, "With a ho! hi! ho!" Instrumental, Morris Dance. Chorus, "We'll dance, we'll sing."

**ACT III.**

Scene I.—A Dense Forest. The Capture of Will Scarlett.  
Instrumental. An Alarm. Chorus, "To arms! to arms!" Recit., Tenor, "What ho! my Lord." Song, Tenor, "To arms! to arms!" Semi-Chorus, "Haste to the rescue."  
Scene II.—A Dungeon in Nottingham Castle. The Shriveling of Will Scarlett.  
Recit., Bass, "My son, thou'rt doomed." Aria, Baritone, "Miserere Domine." Dead March.  
Scene III.—Scaffold Scene in the Market Place, Nottingham. Robin Hood defies the Sheriff's Vengeance. Triumphant Rescue of Will Scarlett by Robin Hood and his Merrie Men.  
Recit., Tenor, Baritone, and Bass, "Noble Sheriff, wilt thou grant me a boon." Semi-Chorus of Foresters, "Down with the Normans." Chorus, "Hurrah! away," &c. Round, "With a down, down."  
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Finale, Galopade, "We'll trip it merrily o'er the lea."

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# THE MUSICAL TIMES,

## 2nd Singing Class Circular.

MARCH 1, 1871.

BEETHOVEN.\*

BY HENRY C. LUNN.

DR. FERDINAND HILLER in his Essay, "Quasi Fantasia," which commences this volume, says, "The year 1749 brought us Goethe; 1756 Mozart; 1759 Schiller; and 1770 Beethoven. Thus, within the short space of twenty-one years, four of the greatest poetic geniuses were born—four men of whom not only the German Fatherland, but all mankind must be proud." This is written by a German, and expresses the national estimate of the real place of the great composers of the world. But have we yet advanced to any such opinion in this country? True, it may be, that we pride ourselves upon our love for the most important compositions of Beethoven; and some people there are, even amongst musical amateurs, who have arrived at a due comprehension of their wondrous beauties; but after all, with many, this admiration, of which we hear so much, is a mere fashion, and nothing that is a mere fashion comes from the heart. "Genius it is," says Dr. Hiller, "that gives us, if but for a few short hours, that which the believer awaits with earnest hope in another and a better world;" and if we believe that a poet, in the truest sense of the word, is one who embodies the highest and noblest thought in the language of his nature, then must we rank Beethoven, not only amongst the greatest composers, but amongst the greatest poets the world has yet seen. Admitting, however, that some such feeling as this is gradually gaining ground with a small portion of the English public, what progress has it made with painters, sculptors, literary men and statesmen? What Englishman, eminent as a creator in any of the so-called "Fine Arts," will admit that an equally eminent creator of music is on a level with himself? What British statesman will boldly advocate the necessity of recognizing music by the same governmental assistance which is accorded to other arts and sciences? Ignorance in music is at present scarcely considered a reproach to the mental capacity of our native "great men," the few who admit the power of the art being the exception, and not the rule. Germans may rank Goethe, Mozart, Schiller, and Beethoven, on an equality; but before any such feeling can prevail in England, a knowledge of the most profound musical works must become more general, and the lives, thoughts, and high aspirations of their composers must be read and studied, more especially by those who, from their position in the world of art, necessarily exert an intellectual influence over the general public.

It is with a sincere conviction of this fact, that we cordially welcome any healthy addition to the literature of the art. The translations of German works bearing upon music and its professors, recently published in this country, have already done something towards educating many persons to a higher appreciation of the compositions of the great masters, and of the nature of the men who

produced them. The correspondence of Mozart, Haydn, Beethoven, Bach, and others, may now be had at most of our circulating libraries; and many idlers at the sea-side linger over Mendelssohn's letters, as over the last new novel. Biographies, too, are slowly but surely informing the music-loving public how the most eminent composers lived for their art, and of the manner in which their labours have too often been but coldly repaid by a world which they have done so much to ennoble and refine. But many there are who love to get all this information in as concise a form as possible; and as it is better that people should read a small book on the subject than none at all, any person who will undertake the task of condensing the matter contained in the larger works, confers a real boon upon society. The volume before us may be recommended with confidence as an excellent specimen of what the author candidly announces in his preface—"a slight *résumé* of the principal events in the master's life from the works of Schindler, Ries, and Wegeler, and more especially from Marx and Thayer." It is carefully written; and, although showing the fervour of an artist, the style is free from that inflated bombast so often observable in works of this class. The sketch of Beethoven's ancestors goes far back enough for the purpose; and it is well said, that the Viennese admirers of the composer who could not imagine that his aristocratic tendencies were compatible with a plebeian origin, must have been sorely downcast when they found that his parents were a tenor singer of the Electoral Chapel, and the daughter of the head cook to his Grace the Archbishop of Treves. The desire of young Ludwig's father to imitate the Mozarts by exhibiting his precocious son in public for money, no doubt contributed a great deal to lay the foundation of an irascible and obstinate temper which, with all his good qualities, he could not in after life shake off. When only five years of age, we are told, the boy was kept at the pianoforte morning, noon, and night; and "many a time was the little Ludwig seen in tears, standing on a raised bench before his pianoforte, thus early serving his apprenticeship to grief." Had all this drudgery been forced upon the child for any artistic purpose, the harshness resorted to might have been partially forgiven; but unfortunately the truth is too well known, that the sole object of such relentless conduct was to use up the genius of the son to pay for the intemperate habits of the father. Luckily, however, it was seen that, even for this purpose, it would be necessary to seek some better instruction; and although under Pfeiffer and Van den Eeden he no doubt gained some knowledge, it was not until he was placed with Neefe (who notwithstanding that he was somewhat cold and formal in his teaching, evidently discovered the possession of exceptional power in his young pupil) that his talents were really directed into the right channel. The early part of the composer's life seemed doomed to be sorrowful. At thirteen years of age he was nominated officially to a post he had long occupied in reality—that of assistant organist to his master Neefe, who, in the service of the Elector, Max Friedrich, found his duties press too heavily upon him, having not only to play the organ, but to direct an operatic company, which was supported by the Elector. The death of Max Friedrich, however, rendered Beethoven's services no longer necessary; and as it is known that he looked for-

\* Beethoven. A Memoir, by Elliott Graeme; with an Essay, by Dr. Ferdinand Hiller, of Cologne. London: Charles Griffin & Co.



ward to the salary of this new office as a means of partially helping his mother in the support of her increasing family, and that his father was now an irreclaimable drunkard, it may be imagined that the future presented to the young artist was indeed a gloomy one. That he acted as nobly in this emergency, as he did in after years, when the care of his profligate nephew pressed heavily upon him, is proved by every record of the time. For upwards of a twelvemonth he materially contributed to the support of the household—most probably by giving lessons—and it was not until his appointment as assistant organist to the new Elector, Max Franz, with the annual salary of a hundred thalers, that he again breathed an artistic atmosphere. His journey to Vienna, where he played before Mozart—improvising upon a given theme so wonderfully, as to excite the admiration of the master—gave an impetus to his ambition, which must have been sadly checked by his sudden return to his own home, where he only arrived in time to be present at the death-bed of his mother, whom he evidently clung to with the most ardent affection. We have little doubt that his visit to Vienna, where Gluck, Haydn, and Mozart were then resident, had been a long cherished dream; and that he had been gradually saving up money from his small earnings for the purpose. That all his means were thoroughly exhausted, even before he left that city, may be seen from the following passage in his letter to M. de Schaden, counsellor at Augsburg: "With regard to your extreme kindness and friendliness in lending me three carolins in Augsburg, I must beg you still to have a little indulgence with me, as my journey cost me a great deal, and here I have not the slightest prospect of earning anything. Fate is not propitious to me here in Bonn."

We linger with much interest over the early days of Beethoven, because we there see how his better nature was blighted, even in his boyhood. Whilst he was yearning for parental love, he was tyrannised over by a drunken father, who, for his own selfish purposes, almost bound him to his pianoforte, and actually for the time succeeded in making him detest an art which he was formed by nature to glorify. His fondness for his mother seemed the only solace of his youth. In the letter to M. de Schaden, already quoted from, he writes: "Ah! who was happier than I, so long as I could still pronounce the sweet name of mother, and heard the answer! and to whom can I now say it? To the silent images resembling her, which my fancy presents to me." and this is the man in whose nature, it has often been said, sympathy with others existed not: strange, indeed, does it seem that we are only just beginning to understand that during his whole life, he was earnestly seeking after that affection which, by some fortuitous chain of circumstances, he seemed destined never to obtain: "Educate your daughter carefully," he says in a letter to Frau von Streicher, "that she may make a good wife. To-day happens to be Sunday, so I will quote you something out of the Bible—'Love one another.'"

It must have been a sad parting, when Beethoven took leave of the Breuning family, Count Waldstein, and many others, who were gradually appreciating his wonderful talents, and went for the second time to Vienna, for the purpose of studying

under Haydn. We can readily imagine that, with such a master, the young and enthusiastic artist believed that he should develop his powers in the most legitimate manner, and that Haydn would take the utmost interest in his progress. From some cause, however, we know that this was not the case; and that a coldness sprang up between them which seems almost unaccountable. When, therefore, on Haydn's departure from the city, Beethoven placed himself under the instruction of Albrechtsberger, it may almost be said that he really commenced anything like serious and systematic study. That he worked hard under the strict discipline of his new teacher is the more creditable, seeing that his genius soon convinced him, that many of the rules laid down as infallible had been written by pedants for the sake of keeping the art within the narrow limits in which they had found it. And yet, innovator as the young student was, even at this time, who can gainsay the truth of these remarks, selected from scribbles on his Exercises in Thorough-bass, published after his death by the Chevalier von Seyfried?

"Time goes on; and what sufficed for one age, appears to the next a woeful shortcoming. Let me not be supposed to advocate an impertinent contempt of the great principles of art, which are *unchangeable*; I would only say that as time advances, art also advances in many things. Invention and fancy must not be denied the rights and privileges of which schoolmen, theorists, and barren critics would gladly deprive them."

How this feeling actuated him in the production of his finest works, is shown by the reply he gave to a friend, who, speaking of his second and third "Leonora" overtures, remarked that "an artist must create in freedom, only giving in to the spirit of his age, and be monarch over his own materials."

"Granted," replied Beethoven; "but he must *not* give in to the spirit of his age, otherwise it is all over with originality. . . . Had I written them (the two overtures) in the spirit that prevailed at the time, they would certainly have been understood at once; as, for example, the Storm of Kotzeluch. But I cannot cut and carve out my works according to the fashion, as they would fain have me do. Freshness and originality create themselves, without thinking about it."

At Vienna, the friendship of the Baron von Swieten and Prince Lichnowski tended much towards placing him in a good position with the leading families of the city, and also incited him to develop his powers as a composer; for Prince Lichnowski, especially, was a man of artistic and cultivated taste, and many of Beethoven's works were performed for the first time at his residence. We have already said that in everything, save the pursuit of his art, the composer appeared destined to encounter obstacles which fall to the lot of but few. At the height of his success, that worst of all maladies to a musician, incurable deafness, removed him from society, and so utterly crushed his mind for the time that, in a letter to Wegeler, he writes, "If I had not read somewhere that man must not of his own free will depart this life, I should long ere this have been no more, and that through my own act." To add to his misery, his two brothers, Carl and Johann, resolved to build up their fortunes by negotiating themselves with the music publishers for the sale of his compositions, and there is every reason to suppose that they reaped a very handsome sum for their disinterested exertions. At



all events, we know that Johann became so intoxicated with his wealth and position, that on one occasion he sent in a card to Ludwig, on which was inscribed, "Johann van Beethoven, Land Proprietor," which was immediately returned to him by the composer, with "Ludwig van Beethoven, Brain Proprietor," written on the other side.

We do not here intend to enter upon any critical analysis of Beethoven's works. The cold annotators upon his compositions who were nurtured in the severe school preceding the career of so grand a genius, and the deeply imaginative and enthusiastic modern writers who endeavour to discover the profoundest hidden meaning in every passage he wrote, may be equally liable to error. The age of opponents and partisans must die off, before so original and daring a thinker can be correctly estimated; and that we have not arrived at that time in England, may be proved by the fact of his colossal Mass in D being still attacked when presented in this country, whilst in Germany it is ranked amongst the sublimest efforts of his genius.

It is probable that many of the facts we have mentioned in the course of our extracts and remarks upon Mr. Graeme's Memoir—a book rendered doubly valuable by the addition of Dr. Hiller's excellent essay—may be known to a large number of our readers; but although, as we have said, we must still class some of his later works amongst the "music of the future" in England, there is no reason why his character should be judged at that indefinite period; and we have, therefore, seized upon every opportunity of showing how that misanthropic and gloomy state of mind, which gradually grew upon him, was thoroughly opposed to his real nature. That he was constantly struggling with his malady, and anxious that the world should judge him as he really was, is evidenced in many of his communications to his most intimate friends, and especially in the document addressed to his brothers, in which he formally disposes of his property, some sentences from which we extract:—

"O ye, who consider, or represent me as unfriendly, morose, and misanthropical, how unjust are you to me! You know not the secret cause of what appears thus to you. My heart and mind have been from childhood given up to the tender feeling of benevolence, and I have ever been disposed to accomplish something great."

"Born with a passionate, lively temperament, keenly susceptible to the pleasures of society, I was obliged at an early age to isolate myself, and to pass my life in loneliness."

"My brothers, Carl and —, as soon as I am dead, if Professor Schmidt be still alive, beg him, in my name, to describe my disease, and then add these pages to the history of my malady, that, at least so far as possible, the world may be reconciled to me after my death."

That these words may speak to the hearts of the thousands who appreciate his works, must be the earnest wish of all who honour and revere the name of Beethoven.

#### JOULE'S ANTHEM BOOK.

In the article on "Clifford's Anthem Book," in the February number of the *Musical Times*, the list of "collections of value," should have included the above-named book. But the omission at that time affords an opportunity for speaking specially of the claim which the work has to being considered a

collection of merit. In the first place, it is considerably larger than any other existing, and being arranged upon a good plan, is well fitted for general use. The number of anthems includes nearly all the settings daily sung, specially written to certain words, as well as many adaptations, which are frequently employed in many of the places where choral service is the ordinary custom. It is equally available for choirs with a large, as well as for those with a limited repertory, for such as encourage ancient and modern original compositions as for those that are content with mere adaptations.

The collection is now twelve years old, and the great number of anthems added since its publication would, if a new edition became necessary, probably swell the book still more; not by adding much to the biographical notices, for there are very few composers who have written much since that time that are not mentioned, but by the addition of texts that have not been before set to music, and by the insertion of some of the words of older anthems that have been revived into use. The preface shows the compiler to be a scholar and a good churchman; and the biographical notices are in the main correct, interesting and carefully brought together, and a careful examination will prove the book to be as useful as an anthology of scriptural passages, as it is valuable as a collection of the words of anthems.

#### CRYSTAL PALACE.

THE two movements from Mr. Henry Gadaby's Symphony, produced at the Saturday Concerts at this establishment, although fragments of a work, which can only fairly be judged in its entirety, are good enough to merit praise on their own account. The *Larghetto* is melodious and skillfully instrumented, and the *Scherzo* shows much inventive power, which appears to have been trained in the right direction. A prominent feature in the selection of music during the past month, was the fine performance of Mendelssohn's Concerto in D minor, by Madame Schumann; and we must also record the decided success of a new soprano singer, Madame Cora de Wilhorst, who especially in a cavatina from Meyerbeer's "Il Crociato in Egitto," displayed an excellent style, and considerable dramatic power. One of the most interesting of the great orchestral works was Spohr's Symphony, "Die Weihe der Töne," which, although perhaps scarcely fulfilling the grandeur of purpose which the subject demands, is unquestionably a composition of the highest character, and played as it was by Mr. Manns's carefully trained band, can never fail to ensure a welcome. The concerts have been, as usual, excellently attended.

#### THE ORATORIO CONCERTS.

THE performance of Bach's *Matthew Passion* music on the 15th ult., at St. James's Hall, was a worthy inauguration of the third season of these excellent concerts. The interest awakened by the presentation of this sublime work at the Oratorio Concerts last year, seems to have strengthened, as we anticipated, on its repetition; for not only was the room crowded in every part, but rarely indeed have we seen so many eminent artists assembled; and considering the deeply sacred character of the composition, it may fairly be said that the enthusiastic applause with which it was received throughout was indeed a hopeful sign of the effect which such music, so finely performed, and so patiently listened to, cannot fail to produce upon an intelligent audience. It is happily now unnecessary to enlarge upon the manner in which Bach has treated a subject which it were

sacrilege for any but the highest order of genius to grapple with; gradually the English public is becoming aware how music in the hands of a priest in the art can be made to deepen that devotional feeling, without which religion is but an empty form; and there can be little doubt that this work having once made its way to the hearts of the few, time only is required to extend its powerful influence to the many. Earnestly, therefore, we hope that the projectors of these concerts, to whom music-lovers already owe so much, will increase the debt of gratitude by persevering in repeating, as often as possible, a composition so beneficial both to true art and true religion.

In many respects the execution of the choral music was superior to that of last year, partly, perhaps, because the choir had become more familiarized with its complicated details, and could, therefore, bestow increased attention upon the various shades of expression. This was especially observable in the *chorales*, which were given with a minute observance of the gradations of tone which produced a marked effect upon the listeners; indeed, *finis* chorus singing, we venture to assert, has never been heard in this country, and it was with the utmost difficulty that Mr. Barnby could at all adhere to his determination to avoid encores, a resolution which, however, was compelled to give way before the simultaneous demand for a repetition of the overpowering chorus, "Have lightnings and thunders in clouds disappeared?" which was sung with marvellous precision and effect. The opening chorus, "Come ye daughters," and the choral portions, which are interwoven with the solos, were also given with equal success; every gradation of tone, from the merest whisper to the most decisive *fortissimo*, being remarkable for a well balanced quality, which, with so large a choir, is rarely obtained. Madame Rudersdorff, and Mr. W. H. Cummings, who sang in the work last year, were thoroughly successful in all the solos allotted to them; the beautiful airs, "Break and die," and "Although mine eyes," being given by Madame Rudersdorff with the truest pathetic expression, and the whole of the tenor recitatives receiving the utmost justice from Mr. Cummings, who appeared throughout deeply impressed with the sublimity of the music. Madame Patey's exquisite voice was heard to the greatest advantage in the contralto solos, especially in the air, "Have mercy" (which we are glad to see given to the contralto, instead of the soprano, as on the last representation of the work), and the air, with chorus, "Alas, now, is my Saviour gone." Herr Stockhausen gave a German reading of the principal bass part, so truly artistic as greatly to enhance the general effect, although we have no doubt that, to a certain extent, his intention was defeated by the language in which he had to sing. A good word must also be said for Mr. J. T. Beale, who sang some of the bass recitatives with excellent expression. The band was thoroughly efficient, and included most of the finest orchestral performers of the day, amongst whom we must mention Mr. Pollitzer, whose violin *obbligato* to the air "Have mercy," was remarkable for delicacy and precision of intonation. Mr. Barnby conducted with a care and judgment which materially conduced to the general excellence of the performance; Signor Randegger presided most efficiently at the pianoforte, and accompanied those recitatives which are unscored, and Mr. Docker was a most able and conscientious organist.

#### MR. HENRY LESLIE'S CONCERT.

THE sixteenth season of these concerts commenced at St. James's Hall on the 9th ult., the programme being eminently calculated to display the careful training of the choir formed and presided over for so many years by Mr. Leslie. The old madrigals were excellently sung, especially "As Vesta was descending" (Weelkes), and "Flow, O my tears" (Benet). Amongst the modern compositions, we may mention Goss's beautiful glee,

"There is beauty;" "How sweet the moonlight," by Henry Leslie, and Professor Bennett's charmingly refined part-song, "Come live with me," as perfect specimens of delicate part-singing. Mr. Sims Reeves, in spite of his evident hoarseness, sang, with his usual expression, Bishop's "Pilgrim of love," and the hackneyed "Come into the garden, Maud;" but Mr. Leslie's "Annabelle Lee," for which he was also announced, was given to a young tenor, Mr. Mars, from Milan, who pleased the audience so much as to receive an enthusiastic encore. Mr. Santley made quite an effect in a clever song by Mr. Leslie, called "The boatswain's leap" (the last verse being repeated by general desire); and also created a marked impression in Gounod's "Nazareth." The other vocalist was Miss Ellen Horne, who received warm and deserved applause for her rendering of Bishop's "Love has eyes." Master Charles Le Jeune played, with much skill, an Introduction and Fugue of his own on the organ, strangely enough, taking the "March of the British Grenadiers," for his subject, and an Allegro in B minor on the pianoforte, with his brother Arthur (the composition of the latter), which, although a duet, employed only three hands. Mr. Leslie conducted as usual. Mr. Callcott presided at the pianoforte, and Mr. J. C. Ward at the organ.

#### GALLERY OF ILLUSTRATION.

THE new entertainment called "A Sensation Novel," by Mr. W. S. Gilbert, recently produced at this establishment, is scarcely of sufficient musical importance to claim anything like a lengthened notice in our pages. We may say, however, that both the songs and concerted pieces have at least the merit of melodiousness; and one ballad, "No father's care," excellently sung by Miss Fanny Holland, is exceedingly graceful. There is much originality in the notion of making the characters in the novel meet between the writing of the volumes to discuss their probable future actions in the work; and a great deal of clever satire upon sensational literature is scattered throughout the piece, all of which was thoroughly appreciated by the audience. The principal parts were well sustained by Mr. and Mrs. German Reed, Miss Fanny Holland, Mr. Arthur Cecil, and Mr. Corney Grain. The whole of the music is composed by Mr. German Reed; and the scenery, which is really beautifully painted, is supplied by Mr. J. O'Connor.

WE are authorised to state that a solemn penitential service will be held, in Westminster Abbey, on Thursday evening, April 6, the musical portion of which will consist of Bach's sublime setting of the Passion of Our Lord (according to the Gospel of St. Matthew), which will be rendered by a full orchestra and chorus. The sermon will be preached by the Very Reverend the Dean.

AT the first Philharmonic concert, which takes place on Wednesday, the 8th inst., a Saltarello, composed by M. Gounod expressly for the occasion, will be performed for the first time. This composition is gracefully dedicated to Mr. W. G. Cousins, the talented conductor of the Society's concerts. A selection from M. Gounod's works will also form a portion of the programme; and it is announced that the composer has accepted the invitation to conduct.

Herr Gustave Küster gave a concert on the 9th ult., at Victoria Hall, Westbourne Grove, assisted by the following vocalists: Madame Poole, Miss Matilda Scott, Miss Louisa Beverley, Miss Emrick, Mr. Theodore Distin, and Mr. Charles Braid. The solo instrumental performers were Madlle. Helene de Katow (violin), Madlle. Christine Michelin (pianoforte), and Herr Gustave Küster (violin). The programme was well selected, and gave thorough satisfaction to the audience, Madlle. de Katow being encored for her excellent performance of a

solo by her master, Servais, and Herr Küster receiving well-deserved applause, both for his playing of the *Allegro* and *Andante* from De Beriot's Seventh Concerto, and for his artistic rendering of the violin part in Beethoven's Trio in C minor, in which he was joined by Madlle. Michelin, and Mdle. de Katow.

THE second concert of the Brixton Choral Society took place at the Angell Town Institution on the 13th ult., when Handel's Oratorio, "Judas Maccabæus," was performed with a success which reflected the very highest credit upon the indefatigable conductor, Mr. Lemare, and every member of his choir. There was an excellent band, led by Mr. Willy. The principal vocalists were Miss Blanche Cole, Miss Adelaide Newton, Mr. G. Perren, and Mr. Lawler, and their efforts were so successful that had the conductor chosen to comply with the demands of the audience, much of the solo music would have been repeated. We trust that Mr. Lemare will adhere to his plan of resisting encores, and that, more especially in sacred music, his example will be extensively followed.

THE fourth series of the "Musical Evenings," for the performance of Chamber Music, commenced at St. George's Hall on the 26th January, when an excellent programme was provided. Haydn's Quartet in B flat (No. 1, Book 9) and a Sextet in the same key for two violins, two violas and two violoncellos, by Brahms, were interesting features in the selection, the latter work receiving so much justice at the hands of Messrs. Henry Holmes, Folkes, Burnett, Hann, Signor Pezze, and Mr. Charles Ould as to excite considerable attention, even amongst those who are least disposed to admit the claims of "Young Germany." the *Scherzo* was encored. Mr. Shedlock proved himself an able pianist in Schubert's Sonata in A minor, for pianoforte and violin, and he was excellently supported by Mr. Henry Holmes, who at all these concerts holds the post of first violin. The Misses Ferrari were the vocalists; and we are glad to record that their success was as decisive as it was deserved. In Rubinstein's Duet, "The Angel," they were especially effective, and received an unanimous encore. The principal pieces of the second concert were Beethoven's Trio in E flat, for violin, viola, and violoncello, a Quintet by G. A. Macfarren, for pianoforte, violin, viola, violoncello and contrabasso, and Mozart's String Quartet in C. Mr. Henry Holmes also played in his usual masterly style Spohr's Adagio in E flat, which was much applauded. Miss Megan Watts displayed a well trained voice and true musical feeling in both her songs.

MR. J. F. BARNETT'S Cantata, "Paradise and the Peri," was performed for the first time in London at St. James's Hall, on the 14th ult. The merits of the work were fully discussed on its production at the last Birmingham Festival, and we have now only to add a record of its success in the metropolis. The principal vocalists were Madame Vanzini, Madame Patey, Mr. Vernon Rigby, and Mr. Lewis Thomas. Several numbers were encored, amongst which may be mentioned the tenor air, "Oh, if there be," the Quartet (unaccompanied) "She wept," and the eight part chorus (unquestionably the best written piece in the Cantata) "And now, behold him." The composer was called for at the conclusion, and warmly and most deservedly applauded. The principal feature, in the miscellaneous selection which followed was Mr. Barnett's excellent performance of Mendelssohn's second pianoforte Concerto. The band and chorus were thoroughly efficient; and the concert was in every respect a decided success.

THE Monthly Concert of the New Polyhymnian Choir was given on Saturday, the 4th ult., in the large school room of the Britannia Fields Chapel, Packington Street. The programme consisted of three Choruses from Mendelssohn's "Hymn of Praise," and a

selection of Glees, Part-songs, &c. The most successful pieces were Callcott's Glea, "Are the white hours for ever fled," (excellently sung by four gentlemen whose names were not given), Guglielmo's Song, "The lover and the Bird" (sung by Miss Cullingworth) and a Duet for pianoforte and violin, played by Messrs. King and Box. Mr. Robinson conducted.

WE are informed that Mr. J. Barnby's new Sacred Cantata, "Rebekah," will shortly be performed by the Cheltenham Harmonic Society, under the conductorship of Mr. J. A. Matthews.

MR. RIDLEY PRENTICE commenced a new series of his Monthly Popular Concerts at the Eyre Arms, St. John's Wood, on the 9th ult., with every prospect of success. The programme was a thoroughly classical one, and the principal instrumental artists were Herr Straus (violin), Signor Piatti (violoncello), and Mr. Ridley Prentice (pianoforte). The vocalist was Madame Dowland.

A SUCCESSFUL concert was given at the City of London College, on the 26th January, by the Standard Quartet party, with whom were associated Madame Emmeline Cole, and Mr. Henry Parker. The Quartet party, consisting of Messrs. Cooke, Stedman, Frank Massey, and Travers sang several part-songs, Flemming's lovely "Integer vite" being especially well received. The solos were numerous and well chosen. Mr. Cooke's singing of Gounod's "Ring on, sweet Angelus" was highly artistic, and Mr. Travers was encored in a humorous song, which was given with good effect. Madame Emmeline Cole, in Wade's ballad, "Love was once a little boy," and Haydn's "My mother bids me bind my hair," displayed a good voice and cultivated style. Mr. Stedman's songs were admirably sung, his greatest success being in Allen's "Far down a valley lonely," and Mr. Frank Massey gave a spirited rendering of Molloy's "Vagabond." Mr. Henry Parker was an efficient accompanist, contributing much to the success of the evening by his performance of one of his own compositions, "The Armourers of the Rhine," and a Fantasia on "Lucia di Lammermoor." The concert concluded with Truhn's "Three chafers."

ON Tuesday evening, the 14th ult., the annual pupil concert of the "North-East London Academy of Music" (principals, Mr. and Mrs. W. West) was held in the Manor Rooms, Hackney, the audience being large and select. Amongst those who most distinguished themselves we may mention the Misses Rogers, Cassell, Boyce, Amis, Hughes, and Halley; the Messrs. Knight and Leech, and Master Smith. The programme consisted of an equal portion of vocal and instrumental music, partly classical. The efforts of the young performers were much applauded; and the encores were numerous, and given mostly with judgment.

WE are requested to state that the preliminary examination for the degree of Mus. Bac. will be holden in the music-school at Oxford on the 8th inst.

THE St. Mary, Hornsey Rise, Choral Society gave its first concert or the second season in the Mission Room, on Friday evening, the 28th January. The principal feature in the first part was Mendelssohn's "Lauda Sion," the soprano solos being sung by Miss Milville with much taste and feeling. A selection followed, in which encores were awarded to Mrs. Burgess, Miss Tomalin, and Captain Phillips (who gave much effect to Rossini's terzetto, "L'usato a dir"), and to Mr. Burgess Perry for his admirable singing of "Che farò." Miss Tomalin delighted her hearers by her artistic rendering of Gounod's "Christian Morn," and the execution of the choruses reflected the greatest credit on the conductor, Mr. J. Parry Cole.



## Reviews.

NOVELLO, EWER AND CO.

*Don Giovanni.* An Opera in two acts, by W. A. Mozart. Translated into English, and corrected according to the original score, by Natalia Macfarren.

MOZART'S masterpiece, with the musical drama complete, so beautifully printed, and at a nominal price, is indeed an earnest of the universality to which our culture is tending, of which the motto would seem to be "All for each." Did this edition as much exceed in price, as it falls in this respect below all others having any claims to attention, it would yet deserve a place in every student's library, for the sake of the very many new and invaluable lights that we gain from it as to notes, phrasing, light and shade, and stage directions. Glancing merely at the list of personages in the Opera, we are struck by the "Chorus of Invisible Demons," and turning to the only scene where demons are likely to appear, we are delighted to learn that the curious beings who frolic about our stage at the conclusion of the Opera, have no warrant from Mozart for their appearance, but fall into the large class of "improvements" (generally for the worse) with which singers, acting managers, and editors have so richly embellished our standard musical works. We have here, for the first time, the stage directions from Mozart himself, and they are so interesting that it seems a marvel that any reprint of the Opera should have dispensed with them.

Those who admit that phrasing is to music what punctuation is to writing, will feel grateful also for the care bestowed on this feature of the present edition. Some thoroughly false methods of writing music have become prevalent in this country; such, for instance, as when an accented note is preceded by a run of two, three, or more notes, the slurring of the run separately, without including the accented notes, thereby suggesting that such accented note should be detached from the run. Another is the slurring of all notes of voice parts where two or more fall to one syllable, whatever the character of the phrase may be; indeed, placing slurs indiscriminately over any number of notes anywhere, as we see in all but the best German editions of recent times. Staccato marks again seem to be strangely misunderstood. The sign for detaching with accent, for instance, which should only be used in passages of energy, is constantly put over delicate, florid passages. Our signs should lead, whereas they often mislead; and thus, through the carelessness, or ignorance of musicians in these things, instead of clearly pointing out the author's intention, they often cause endless confusion and perplexity with the general public. To study the slurs and dots of Mozart is to study the art of phrasing. His system of binding and detaching the notes in the instruments is such as to render his phrases invariably intelligible to the musical understanding, and in the voice parts they are invaluable guides to the singers, as to when to detach, and when to unite the sounds. We are indebted to this edition, too, for a knowledge of many beautiful points of declamation, such as the three bars before the return to the subject, in the aria "Mi tradi;" a similar variety of expression two bars before the return in "Non mi dir;" the irregularity of rhythm in both these cases greatly heightens the expression; but as vocalists have probably not understood it, a more commonplace reading has been always substituted. We notice an entirely different distribution of syllables on the quavers in the last movement of "Fuggi crudele," and one that promises more tone in the marvellous passage where they occur, than when the voice parts are cut up with a syllable on every alternate note: it would be very interesting to hear it as Mozart intended this passage should be sung. We should far exceed the space at our command were we to enumerate the varieties of reading that we encounter in this valuable edition, but they are well worthy of study. There are some curious details in

the distribution of the syllables, such as in the first bar of "Non mi dir;" and in the seventh of "Dalla sua pace;" where although we are accustomed to hear the unaccented syllable on the fourth division of the bar, Mozart places it on the half bar, thus sacrificing accent to smoothness of tone. It is also pleasant to see "Vedrai carino" merely superscribed "grazioso," instead of the invariable "andante," which, in the modern view of "andante," causes the light, playful movement to be mostly taken at so sluggish and mournful a pace, as quite to destroy the character of the piece. Several of the movements in common time, we may also mention, are here marked "alla breve" for the first time, which conductors would do well to note.

We must not conclude our notice of this edition without awarding unqualified praise to the editors for her very excellent English translation of the original text. It is easy enough to give a bald rendering of the Italian words into the vernacular, but to supply a faithful translation which shall be in rhyme, and yet carefully adapted, not only to every note, but to every accent intended by the composer is no easy task. We could give innumerable instances of the happy manner in which the words and notes are united; one, however, must suffice. Let any vocalist sing the first phrase of the Canzonetta, "Deh vieni," to the words "From out thy casement glancing, O smile upon me," and he will see that the English is almost as vocal as the Italian, and that the accent is preserved with scrupulous fidelity. When we say also that, in addition to the new features already mentioned, all the recitatives are given for the first time, and that in every respect the Opera appears precisely as Mozart wrote it, there can be no question that this edition is the most perfect ever yet issued.

*Menuetto, from Beethoven's Trio, for Violin, Viola, and Violoncello.* (Op. 9, No. 2.)

*Allegretto alla Polacca, from Beethoven's Serenade, (Op. 8) for Violin, Viola, and Violoncello.*

*Scherzo, from Beethoven's Trio, for Violin, Viola, and Violoncello.* (Op. 9, No. 1.)

*No. 4 of Robert Schumann's Skizzen für den Pedal Flügel. (Sketches for the Pedal Pianoforte.)*

Arranged for the Pianoforte by Agnes Zimmermann.

A great part of the modern music may be compared to imitation jewellery, which passes in a crowd and excites little attention, whilst the treasures of the art, like old family jewels, handed down from generation to generation, will always command both respect and admiration, even from those whose tastes are vitiated by the glittering ephemeral manufactures of the day. Those who desire the healthy progress of music must be aware how necessary it is that students should constantly have before them the compositions of the best writers; and we are glad to find that Miss Zimmermann, who has already given us some excellent arrangements from the works of J. S. Bach, is gradually enriching her series of classical extracts, all of which we need scarcely say are so skilfully adapted for the pianoforte as to render them welcome not only to musicians as reminiscences of the originals, but to teachers who desire that their pupils should be trained in a good school. The Menuetto from the Trio (Op. 9, No. 2) makes a highly attractive piece, and is moreover by no means difficult to play; the passages lie well under the hand, and it is so carefully arranged as to have the effect of being an original pianoforte piece. The pleasing character of the subject of this Minuet will no doubt make it one of the most popular of the set. The Polacca, from the Serenade, will give the performer something more to do, several extensions being absolutely necessary; but the part writing is so excellently divided between the hands that the player is saved as much trouble as possible. Apart from the intrinsic worth of this piece, it will form a most useful study both for touch and fingering. The melodious Scherzo, from the Trio (Op. 9, No. 1) contains no passage that is not comfortably within the reach of



even moderate players. The three parts are so minutely indicated that it will be the fault of the performer if they are not clearly brought out. One of the most interesting of all the pieces is the arrangement of Robert Schumann's sketch for the pedal pianoforte. The management of the pedal part is so remarkably clever that the original effect is almost perfectly preserved throughout. This will also form a capital exercise for students; and the admirers of Schumann will thank Miss Zimmermann for placing this beautiful trifle within the reach of performers on our ordinary pianofortes. Before we conclude our notice of these compositions, we must mention that the touch is most clearly expressed in each part; that wherever there might be a doubt, the hand which is intended to play the notes is distinctly indicated, and in every passage requiring such assistance the fingering is given.

*Blonde and Brunette.* Two Sketches for the Pianoforte. By J. Baptiste Calkin. Op. 79.

MR. CALKIN'S Sketches, the first in G major and the second in G minor, are as different in character as the imaginary beauties in whose honour they are written; and that listeners will differ as to the superiority of the one over the other is only a proof of that wholesome diversity of taste which secures to every pretty girl, whatever may be her complexion, a fair share of attention. The first is light and graceful in the extreme; and the subject leads us to imagine that the "Blonde" is somewhat of a coquette at heart. The accompaniment of four quavers in the bar, divided between the two hands, is continued throughout, and there is just sufficient modulation to prevent any undue monotony. The lengthening out of the theme towards the conclusion is extremely happy. There is much pathos in the melody of the second piece, and the harmonies are bold and appropriate. A good effect is gained where the *staccato* quaver accompaniment is interrupted by the *arpeggio* for the left hand; and the spirited wind-up forms an excellent contrast with the placid coda of the first sketch. Trifles like these thrown off by an artist who has shown that he can grapple with more solid works, must always make their way through the crowd; for although songs "without words," they are by no means without ideas.

*Meditation.* Caprice for the Pianoforte.  
*Home, sweet Home.* Etude de Concert, for the left hand only.

Composed by Willem Coenen.

THE theme of the first of these pieces is extremely pleasing, and is effectively given out, after a short introduction, by the right hand with a chord accompaniment for the left hand crossing above it. The *arpeggios* which ornament the melody will require much rapidity of finger in order to realise the intention of the composer; but pianists of the present day should be pretty well trained to the execution of such embroidery, and the piece will amply repay any trouble bestowed upon it. There is much refinement in the treatment of the subject throughout; and being written by a thoroughly accomplished pianist, it is needless to say that the passages, although difficult, are well adapted to the instrument. The study for the left hand on the well-known melody, "Home, sweet home," will require real hard work and a large amount of patience, even from advanced performers. The manner in which the subject is brought out, whilst surrounded by embellishments is exceedingly ingenious; and it may be confidently stated that, although as we have said, it will demand immense perseverance, there will not be the slightest difficulty in understanding how the passages are to be played. As a study for gaining command with the left hand, this piece will prove of much value.

*Short Anthems, or Intros, by various composers, for particular Seasons and for General Use.* Edited by Rev. Walter Hook, M.A., Rector of Lavington, formerly Succentor of Chichester. (In 31 numbers.)

THAT a want has long been felt among those who

have the direction of Church Services for some music, either vocal or instrumental, which shall appropriately accompany the entry of the officiating clergy into the Septum, is so evident, that it is difficult to believe that collections of Intros, for use in the English Church, have but lately come into existence. Yet such is the case, and a slight knowledge of the musical arrangements of our Cathedrals and Churches fully explains the reason why. In most Parish Churches a Hymn has filled the place of the Introit; whilst in Cathedrals, a voluntary on the organ, or the singing of the Sanctus, has been its substitute. But, however appropriate a Hymn may be to the day on which it is sung, there seems no reason why a trained parish-choir should not introduce the Introit in its proper place, especially in churches where it has been customary to have two Hymns, one where the Introit should be sung, the other before the Sermon. The congregation would not then be deprived of its looked-for Hymn; while, on the other hand, the choir would have an opportunity of impressing on the hearers, by a good rendering of good music, some important and suitable words gleaned from Holy Scriptures. The most that can be said against the use of an organ voluntary, instead of an Introit, is, that a chance of teaching a truth to the hearers is thus lost; for, supposing the Voluntary to be not only appropriate in style, but devotional and suggestive, it must be acknowledged that it is not in the power of a large section of worshippers, when thrown back on the resources of their own mind, to bring before themselves at the moment such a desirable train of thought as would be suggested by a carefully selected verse from Holy Scriptures. The use of the Sanctus, as an Introit, can on no grounds be defended; for by it the congregation is unable to distinguish between one of the Church Seasons and another; and, moreover, it must so shortly be heard a second time in its legitimate position. Its use in Cathedrals in this manner can only remind those who hear it, that when all are invited to join angels and archangels in the cry of adoration, "Sanctus, Sanctus, Sanctus," music and musicians will have disappeared; as if art and artists had no part in the highest acts of worship, but were only to be used as a sort of condiment, by means of which a long function might be prevented from becoming tame and tasteless. But better days are, we trust, in store for our Cathedrals. The use of a short Psalm, as prescribed by the first prayer-book of Edward the Sixth, would be infinitely preferable to the misuse of the Sanctus; for these short Psalms are admirably arranged. Formerly they were chanted in the chapel service of Magd. Coll., Oxford.

MR. HOOK, whose interest in church-music and church-musicians is generally known, must be heartily thanked for the care with which he has gathered together holy words for holy days, and the judgment he has shown in the selection of composers to them. It would occupy more space than can be spared, besides involving the risk of tiring most readers, if an account of this interesting collection were given in detail. They need not, however, be grouped under the commonplace heads of good, bad, or indifferent, for they quite exemplify the feelings of various modern musicians on the subject of Style. Some are ecclesiastical, some dramatic, some very like part-songs. Those that are ecclesiastical have the usual faults, as well as the merits of that style. They will be found to contain much simplicity, mixed with an occasional dash of crudity, and generally to exhibit the true contrapuntal disregard of the sense of the words. No. 1, "Rejoice in the Lord" (S. Ray) is smooth, and avoids, to a great extent, the faults we have enumerated. No. 4, "Blessed be the Lord God of Israel" is not lacking in simple vigour; but in more than one place each of the four parts is striving to emphasize different portions of the same sentence. No. 7, "Be not Thou far from me" (F. W. Hird) is not well phrased. No. 8, "Remember, Lord, Thy loving kindness" (C. G.

Verrinder) would be much better without the violent change of key which takes place about ten bars from the close. No. 9, "Mine eyes are ever looking unto the Lord," (E. W. Hamilton) owes its ecclesiastical colouring chiefly to the awkwardness of its phrasing. The author has not rightly distinguished in the eighth, ninth, and tenth bars, between G<sup>♯</sup> and F<sup>♯</sup>. No. 11, "Judge me O God," (Sir F. Ouseley) is severe, but very good of its kind. Nos. 22 and 25, by F. W. Hird and C. G. Verrinder respectively, do not require special notice. No. 27, "We wait for Thy loving kindness," (Philip Arnes) is smooth and well written. To those in the dramatic style more praise is due than to those in the early or late ecclesiastical style, excepting perhaps to that by Mr. Verrinder, (No. 2.) "The Light hath shined upon us," in which a high range in the voice parts and sudden chromaticisms produce no adequate effect. No. 3, "While all things were in quiet silence," (G. A. Macfarren) is an admirable composition; nothing can exceed the skill with which great effects are here produced without any tax upon the efforts of the singers or instrumentalists. No. 6, "Behold the Lord, the ruler is come," (E. H. Thorne) is good and effective, but perhaps contains a little too much antithesis between organ and voice parts. Nos. 16 and 17, by the same author, need no special notice, both are good and effective. In No. 26, "The Lord hath brought us into a land," the accompaniment is surely much too elaborate. It would be interesting to hear it played on a Scudamore organ. Although Mr. Thorne deserves the greatest credit for the freedom with which he treats all the words he has hitherto set to music, a warning against allowing freedom to grow into extravagance must be given, and it is hoped will be taken by him in good part. Nos. 12 and 24, both compositions of the editor, possess much merit, the former thoroughly suits Heber's beautiful words, and the latter is fresh and descriptive. Of those in the "Part-song" style, No. 5, "The Gentiles shall come," (S. Reay) is a not very good specimen, whilst No. 20, "We wait for Thy loving kindness," (G. A. Macfarren) shows how such a style may be ably handled. Some very good compositions do not fall readily under any of the three groups above noticed, such for example as No. 28 "The love of God is shed abroad," (S. Reay), No. 19, "The Lord hath been mindful of us," (G. A. Macfarren) and No. 18, "Rejoice in the Lord," (J. Baptiste Calkin). The last will make an easy and most useful anthem. On the whole, the collection will be found of great general value, the very small price at which each Introit is issued separately, bringing it within the common reach. It should not be a matter of regret that they are in so many different styles—quite the contrary. There probably never will be a definite criterion as to what is legitimate church music and what is not; all credit is therefore due to the editor, who has here provided for all shades of musical opinion.

*Unison Service in F.* By Berthold Tours.

Our heartiest greetings to another Unison Service. Good work always claims welcome, but this good work claims special welcome. Long has languished that true vehicle of the Canticles in small "places were they sing" that was inaugurated by Mr. Goss some twenty-five years ago, and simply and solely from want of supply in the style. A distinct and separate system of musical expression this—with its broad vocal melody coloured and enforced by varying accompaniment of quicker movement—that if once it obtain footing in a church as vehicle of the Canticles must thrust out the expressionless see-saw chant, tolerable with the Psalter only because necessary in some shape or other—intolerable with the Canticles because unnecessary. Hitherto there has been a disinclination to adopt a system that fewness of examples prevented satisfactorily carrying out. In future, no church will be prevented from beginning with unison services because enough do not exist to go on with. Though we trust many another will soon be given us by our leading composers, enough now have we in "Novello's

Octavo" to form a "Unison Service Book" for Fast use in cathedrals and larger churches, and for general use in our lesser churches. We have Macfarren in G, Monk in A, Barnby in D (morning) and C (evening), Goss in A; and for festival use in small churches that model of classical unison, Mr. Goss's Benedictus in A, with his really great Cantate and Deus Misereatur in C; and to complete "the Unison Service Book," we now have Tours in F. And truly a most fitting completion does our new acquisition form, for it reads as though it had purposely summed up in itself the characteristic excellencies of its excellent predecessor. In places are we reminded of Mr. Goss, his breadth, his careful and reverential weighing and skilful bringing out of the holy words,—yet his constant thought of his voices, their powers, their weaknesses, and their needs: we see the like thoughtful devices of notation to secure as far as possible clear articulate, intelligent utterance. Then Mr. Macfarren's tune-fulness comes to thought, set within in the refined nineteenth-century musical cosmopolitanism of Mr. Barnby, steadied, however, by the thoroughness of Dr. Monk; and yet these suggested comparisons arise from no plagiarism; in fact, originality is a feature of Tours in F. Rather may we not rejoice in these musical coincidences, so to call them, as proof that agreement is arrived at among our leading musical minds, as to the chief characteristics of the accompanied unison that surely must take its place as the universally accepted vehicle of the Canticles in our smaller churches. We say *must*, for happily the true office of music in the church is beginning to be understood to be not to tickle the ear with pretty tunes, not to exercise voices wholly unused during six days of the week, but to give meaning, vividness, reality, life to holy thoughts and sacred words. And as the right recognition of the office of church music spreads, so must spread the use of such services as Tours in F and its most worthy fellows.

ANDREW NIMMO.

*St. Leger's Reminiscences of Balfe.*

If even in the title of this little book we see a very evident desire to give prominence to the name of St. Leger, the still greater wish to do the utmost to place the character of his late friend Balfe in its true light before the world, is also so obviously shown, that the little egotism of his biographer may be easily forgiven. The love for Balfe's music arose at a time when the masses were but little acquainted with the best lyrical works, and has gradually diminished as the knowledge of them increased. Unquestionably he was a man of brilliant musical talents, and had the rare gift of melody; but he wrote, as he lived, with a hearty and genuine love of the success of the hour, and perfectly content to receive that worldly homage so fatal to the healthy progress of a real artist. "Talk not to me of posthumous fame," said a well known actor; "give me a round of applause from the gallery;" and so thoroughly did our popular English composer adhere to this maxim, that we much doubt whether he sought after, or even valued, that place in the estimation of succeeding generations which Mr. St. Leger almost assumes that he is certain to retain. Apart from the question of Mr. Balfe's true position, however, this book of pleasant gossip is exceedingly interesting. The author has collected a large number of anecdotes, several of which will raise a hearty laugh, and all of which are at least amusing. It is true that, with the minuteness of a musical Boswell, little incidents are related which few persons care to read, save of the truly great men of the world—such, for instance, as that he composed the Opera of "Falstaff" at No. 61, Conduit Street, Regent Street, and that he was in the habit of kissing the scores of his works—but many of the "reminiscences" so thoroughly reveal the character of the man that, in addition to the pleasure they afford, we cannot but welcome them as offering convincing proofs of the impossibility of an artist with (as Mr. St. Leger

## Hear us, O Saviour.

[March, 1, 1871

MOTETT FOR FOUR VOICES.

M. HAUPTMANN.

London: NOVELLO, EWER AND Co., 1, BERNERS STREET (W.), and 35, POULTRY (E.C.).

*Andante.*

**TREBLE.** *p* Hear us, O Sa-viour, hear us, hear us, Je-sus, Thou Lord of

**ALTO.** *p* Hear us, O Sa-viour, hear us, hear us, Je-sus, Thou Lord of

**TENOR**  
(Sve. lower). *p* Hear us, O Sa-viour, hear us, hear us, Je-sus, Thou Lord of

**BASS.** *p* Hear us, O Sa-viour, hear us, hear us, Je-sus, Thou Lord of

*Andante.*

**ACCOMP.** *p*

$\text{♩} = 72.$

*mf* mer-cy and pi-ty. Hear us, O Sa-viour, hear . . .

*mf* mer-cy and pi-ty, Hear us, O Sa-viour, hear . . .

*mf* mer-cy and pi-ty, Hear us, hear us, O Sa-viour, hear us,

*mf* mer-cy and pi-ty, Hear us, hear us, O Sa-viour, hear

*p* us, Thou . . art our guar-dian and our suc-cour, our

*cres.* us, Thou . . art our guar-dian and our suc-cour, our

*p* Thou art our guar-dian and our suc-cour, our

*cres.* us, Thou art our guar-dian and our suc-cour, and our

cour, hear us. To Thee we be - take . . . us, To  
 succour, hear us. To Thee we . . . be - take . . . us, to Thee we  
 succour, hear us. To Thee we be - take . . . us, to Thee we  
 succour, hear us. To Thee we

Thee, pe - - rish - ing chil - dren of A - dam, We turn us, we  
 turn us, pe - rish - ing chil - dren of A - dam, We turn us to Thee, we  
 turn us, pe - rish - ing chil - dren of A - dam, We turn us, we  
 turn us, pe - rish - ing chil - dren of A - dam, We

turn us to Thee, La - ment - - ing and weep - ing, to  
 turn us to Thee, La - ment - ing and weep - ing,  
 turn us to Thee, La - ment - ing and weep - ing, to  
 turn us to Thee, La - ment - ing and weep - ing,



Thee, to Thee, to Thee we turn us, we turn . . .  
 To Thee, . . . to Thee . . . we turn . . . us, . . . we turn . . .  
 Thee, to Thee we be - take us, to Thee, to Thee we turn us  
 To Thee we turn us, to Thee we

us, in Life's sad . . and tear - ful jour - ney,  
 . us, in Life's sad and tear - ful jour - - ney, to Thee we turn . .  
 in Life's sad . . and tear - ful jour - - ney, we turn  
 turn us, in Life's sad and tear - ful jour - - - -

we be - take us to Thee, in Life's sad and tear - ful jour - ney. Be Thou, *dol.*  
 us, we be - take us to Thee, in Life's sad and tear - ful jour - ney. Be Thou, *dol.*  
 us, we be - take us to Thee, in Life's sad and tear - ful jour - ney. Be Thou, *dol.*  
 ney, in Life's sad and tearful jour - ney. Be Thou, *dol.*

be Thou therefore our de - liv' - rer, be Thou therefore our de - liv' - rer,  
 be Thou therefore our de - liv' - rer, be Thou therefore our de - liv' - rer,  
 be Thou therefore our de - liv' - rer, be Thou therefore our de - liv' - rer, Look on  
 be Thou therefore our de - liv' - rer, be Thou therefore our de - liv' - rer,

Look on us in Thy mer-ci - ful kind - ness, Lord, Hear . . our en -  
 Look on us in Thy kind - ness, Lord, O hear our en -  
 us, on us in Thy mer-ci - ful kind - ness, Lord, Hear our en - trea -  
 Look on us, look on us in Thy kind - ness, Lord, O hear our en -

- trea - ties, And shew us be - ne - dic - tion in this our mi - se - ry,  
 - trea - ties, And shew us be - ne - dic - tion in this our  
 - ties, And shew us be - ne - dic - tion in this our mi - se - ry,  
 - trea - ties, And shew us be - ne - dic - tion in this our

## HEAR US, O SAVIOUR.

March 1, 1871.

*cres.* *cres.* *f*  
 O hear us, hear us, O gra - - cious, O lov - ing and  
*cres.* *cres.* *f*  
 mi - se - ry, O hear us, hear us, O gra - - cious, O lov - ing and  
*cres.* *cres.* *f*  
 O hear ... us, hear us, O gra - - cious, O lov - ing and  
*cres.* *cres.* *f*  
 mi - se - ry, O hear us, hear us, O gra - - cious, O lov - ing and  
*cres.* *cres.* *f*

*dim.* *mf* *p* *mf*  
 pi - tying Lord, our Re - deem - er, O gra - cious, O lov - ing and pi -  
*dim.* *mf* *p* *mf*  
 pi - tying Lord, our Re - deem - er, O gracious, O lov - ing and  
*dim.* *mf* *p* *mf*  
 pi - tying Lord, our Re - deem - er, O gracious, O lov - ing and  
*dim.* *mf* *p* *mf*  
 pi - tying Lord, our Re - deem - er, O gracious, O lov - ing and  
*dim.* *mf* *p* *mf*

*p*  
 tying Re - deem - er, pi - tying Lord, our Re - deem - - er.  
*p*  
 pi - tying Re - deem - er, pi - tying Lord, our Re - deem - - er.  
*p*  
 pi - tying Re - deem - er, pi - tying Lord, our Re - deem - - er.  
*p*  
 pi - tying Re - deem - er, pi - tying Lord, our Re - deem - - er.  
*p*  
 pi - tying Re - deem - er, pi - tying Lord, our Re - deem - - er.

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says) "that native lightness of heart," and want of "firmness of character," working with any real steadiness and earnestness of purpose. Of his amiability, and desire to help forward any one in his profession, there can be little doubt: "St. Leger," he said, "always say a kind and pleasant thing of a friend, and when you cannot conscientiously, then don't say anything." Many long sermons we have listened to have not inculcated so pure a Christian doctrine as these few words express.

We have already said that Mr. St. Leger takes many opportunities of telling his readers about himself, as well as about Mr. Balfe. He informs us, for example, that in the year 1827, he "was residing at Granville Lodge, near Leicester," and that wishing to hear Madame Sontag sing the part of *Rosina*, in "The Barber of Seville," he "put a few things in a small portmanteau, and, hiding it under a large cloak," came up to London by the mail coach, and "arrived in London two hours before the Opera commenced." As all this has nothing whatever to do with Mr. Balfe—his name not even being mentioned—we think that some intimation that such little digressions might be expected in the book should have been given in the title-page. We are also told that when the composer played and sang the two songs, "They tell me thou'rt the favoured guest," and the "Power of Love," for the first time, Mr. St. Leger could not hear them without shedding tears. As an instance, too, of the off-hand and ultra-familiar manner in which most of the anecdotes are related, we may cite the account of the dinner at the "Star and Garter," at Richmond, after Balfe's visit to the Duke of Devonshire, where he says, "we maintained the elevation of our peckers by drinking several bumpers of champagne to the health of the liberal and amiable Duke." In a second edition of these "Reminiscences," which we see already announced, it is possible that the author may reconsider some of those portions we have commented upon; as it stands, however, it is a readable book, and will no doubt command an extensive circulation.

#### SCHOTT AND CO.

##### *Deux Mazurkas.* Pour Piano, par Berthold Tours.

It is perhaps a pardonable fault that these two excellently written Mazurkas remind us too much of Chopin. There is such grace and elegance about them, however, and they are so evidently the composition of a refined musical mind that they have a right to hold a place on their own merits; and we cordially recommend them to pianists who possess a sufficiently trained touch to expound their beauties.

#### DUFF AND STEWART.

##### *Classical Treasures.* Transcribed for the Pianoforte, by J. Theodore Trell.

THE title of these arrangements at once led us to expect that we might have something before us which could be conscientiously recommended both to masters and pupils. We have hitherto known Mr. Trell exclusively as a writer of light, "drawing-room" pieces; but he has here proved not only that he has a classical taste himself, but that he is desirous of communicating that taste to others. There are four numbers of the series—No. 1, containing the Kyrie from Haydn's First Mass; No. 2, Mozart's "Laudate Dominum;" No. 3, "In native worth," ("Creation") and No. 4, Mozart's "Et incarnatus est"—all of which are very carefully transcribed, and so arranged as to be perfectly within the grasp of young players. Nos. 1 and 2 form excellent sacred compositions for performance on Sunday evenings—in our opinion infinitely better than the original pieces and garbled extracts from standard works so often put forth for the "Sabbath." There are many secular treasures yet to be set before pianoforte pupils in the same shape; and we trust that Mr. Trell's intention is to follow up what he has so satisfactorily commenced.

#### CRAMER AND CO.

##### *Triumphal March*, for the Pianoforte. Composed by T. M. Mudie.

If so really an excellent March as this should not become widely known, it can only be in consequence of the immense quantity of pieces issued with a similar exterior within the last few months. Beyond the title-page, however, this resemblance ends, for this is no composition of patch-work passages which have been the common property of March-makers for years, but a good, solid piece of music which cannot fail to prove acceptable, both to performer and listener. The bold theme in B flat, with which it commences, is full of life; and the subject, in the sub-dominant, is extremely melodious, and contrasts well with the martial character of the opening and closing movement. Teachers will do well not only to secure this March for their pupils, but to look over some of the many other compositions of Mr. Mudie, any of which will do much towards cultivating both the touch and taste of young performers.

#### LAMBORN COCK AND CO.

##### *Scattered Rose Leaves.* Morceau Elegant, for the Pianoforte. By J. Theodore Trell.

An elegant trifle, the character of which may be sufficiently imagined by the somewhat fantastic title which the composer has selected. If the demand for these light pieces is still maintained, it is well that musicians as good as Mr. Trell should be engaged to supply them. With a brilliant finger and a graceful and sensitive touch, this composition may be made extremely effective.

##### *A Brownie wooed a Fairy.* Duet. The Verse by Frederick Enoch.

##### *The Petrel's Warning.* Song. The Verse by Frederick Enoch.

#### Composed by Henry Smart.

MR. SMART's vocal pieces have always a character about them which amply proves that their composer invariably writes with a purpose; and this it is which removes even his simplest songs from the list of common-place effusions of those writers who can merely set a smooth melody to smooth words. "A Brownie wooed a Fairy," is an exceedingly effective duet. Each verse is commenced by a soprano, followed by a contralto, solo, and the voices are afterwards united; the change in the second verse being exceedingly beautiful, and in true sympathy with the poetry, which is admirably fitted for music. "The Petrel's Warning," is a more ambitious composition; and we need scarcely say that Mr. Smart's ambition is not likely to lead him astray. There is much dramatic feeling in the mysterious opening of the symphony, in G minor, and the whole of the vocal phrases, which are skilfully woven in with the accompaniment, describe the verses with remarkable fidelity, the major key, at the words "The mother looks out," breaking forth like a ray of sunshine over the gloomy sea. A good vocalist and a good accompanist will be necessary to give the true expression to this song; but whenever this union can be effected, there can be little doubt of its success.

##### *Me only.* Song. Written by Manley Hopkins. Composed by Charles Edward Stephens.

THIS song is written on a model which must please all musicians, although perhaps it will scarcely appeal to those amateur vocalists who have been nurtured in the school of "Claribel." In every respect it is one of the most carefully finished vocal pieces we have seen for some time, both melody and harmony moving throughout in loving company. The phrase, "Hear this, ye winds," happily left unharmonised, is perfectly beautiful in its contrast with the preceding portion of the song; and the F sharp to the word "only" (harmonised with what used to be called a "German sixth") suspends the ear with excellent effect, in anticipation of the key-note harmony. Mr. Stephens deserves credit for working in a manner which, however it may agree with his notions of art, can scarcely perhaps be called a "paying" one.

C. JEFFERYS.

*Three Studies for the Piano-forte.* Composed by C. H. Hullett, Lieut. Royal Marine Artillery.

To find an amateur devoting his time to the composition of three pian-forte studies, instead of throwing off waltzes and polkas, is so good a sign of musical progress that we are inclined to devote a few lines to the consideration of Lieut. Hullett's praiseworthy labours. No. 1, *Tarantelle*, is freely written, but wants contrast, both of character and key. This dance is fatally easy to compose, for anything moving in brisk triplets in a minor key will serve the purpose. No. 2, "*Fröhlichkeit*," is much better, but too much resembles the first one. Had No. 3, "*Elftanz*," been more developed, it would have ranked far above the others; but the composer seems to have been tired of his work, and anxious therefore to come to a conclusion, at the expense of its being somewhat abrupt. There is much musical feeling, however, shown in these little pieces, and the harmonies are generally well chosen and written with commendable care.

*Beatrice.* Morceau de Salon. Companion to "*Alice*." By Eugen Woycke.

We do not understand exactly what is meant by calling this piece a "*Companion to Alice*," nor indeed can the general public perhaps be expected to take much interest in the associates of this lady. As a graceful little trifle with the average quantity of arpeggios and scales, it may pass muster with amateurs who affect this kind of composition. The passages are elegantly written, and the theme used as the ground-work for the ornaments is sufficiently melodious.

*Remember Love.* Song. Written and composed by E. W. Buckingham.

This is a restless song, but by no means deficient in merit. The opening symphony is too long for a vocal piece of such small pretension. The composer has set the words at the commencement very successfully; but the short modulations give a fragmentary effect to the voice part scarcely in accordance with the simple nature of the poetry.

### Original Correspondence.

#### THE VIOLIN AND ITS EMINENT PROFESSORS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I have the honour to forward you copies of a recent correspondence which cannot fail to be interesting to all violinists, as well as to the numerous readers of your journal generally. If you will have the kindness to give the same a space in your valuable pages, additional information may be obtained through some of the numerous Professors who constantly peruse them.

Feb. 1871.

Yours obediently,  
J. T.

[COPY.]

"Preston, Lancashire, Jan. 28th, 1871.

"May it please your Royal Highness."

"SIR,—That, whereas, your late royal and princely father, of happy memory, was a wise and munificent patron of the arts and *Belles Lettres*, and united, moreover, to his many high accomplishments, a great love and taste for music, in the practice whereof he more particularly excelled as a *dilettante* performer on the violin: of which leading instrument, a foreign master, of great abilities as a player and composer, for the same—Benvenuto Campagnoli by name—has gracefully dedicated his unique "*Method for the Violin*," (Op. 21.) to your Royal Highness's late noble father. My curiosity, Sir, for more than thirty years, has been great to learn how the latter circumstance came about, that Campagnoli should thus dedicate his greatest work to an English nobleman. And, secondly: Who was Campagnoli—so consummate an *artist*, and the composer of so elaborate a

work? The violinist himself, indeed, tells us in the preface to the "*Method*"—in words as modest as brief—that he 'studied in the school of the celebrated Nardini.' The latter, who achieved an almost European reputation, was settled at Florence towards the close of last century, where, in his declining years, he opened a school for the study of the violin. Beyond this scant information in the few prefatory remarks in the work named, and a line in its title—"Member of the Royal Academy of Sweden," nothing whatever seems to be known, not even by musicians!

"Would your Royal Highness deign—if the thing be possible—to throw some more light on the subject?—either of your own personal knowledge, or through the instrumentality of the learned Professors, of whom your father was such a princely patron—a bright trait, doubtless, still inherited and remaining to your princely family.

"By so complying, your Royal Highness will enlighten myself and others who take an interest in the subject.

"I am, your Royal Highness's most dutiful and most humble servant,

"JEREMIAH THORNLEY.

"55, Frenchwood Street.

"His Royal Highness the Duke of Cambridge, K.G., &c., &c."

[COPY.]

"Horse Guards, Jan. 30, 1871.

"SIR,—I am directed by the Duke of Cambridge to acknowledge the receipt of your letter, and to inform you that His Royal Highness remembers very well as a boy, seeing Benvenuto Campagnoli constantly at Hanover, but beyond this he is unable to satisfy your curiosity. He was, he believes, a very fine musician, and had some daughters who played remarkably well.

"Yours most obediently,

"J. MACDONALD, Colonel.

"Jeremiah Thornley, Esq.,

"55, Frenchwood St.,

"Preston, Lancashire."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In reply to H. M. A., I beg to state that the late Lady Calcott, in her *Scripture Herbal* says:—"I have never been able to discover the author of the beautiful lines set to music by Handel, which I have chosen for my motto. They are not Dr. Watts's. But tradition assigns the poem of the "*Solomon*," as well as some other oratorios, to his friend, Dr. Morell."

Lady Calcott was assisted, I think, in her search by Rogers the poet, Mr. Hallam and others, but without success. Milton has the line, "And ev'ry herb that sips the dew."

Yours, &c.,  
W. H. C.

#### TO CORRESPONDENTS.

\*.\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A SUBSCRIBER.—We cannot insert accounts of concerts furnished by anonymous correspondents.

**J. B. KARNET.**—The crotchet in the bar mentioned is divided into an irregular group of demisemiquavers, and the passage should be played independently of, and not measured with, the arpeggio in the left hand.

**THOS. C. LORD.**—The question should be addressed to a Theatrical, and not to a Musical, journal.

**MUSICAL STUDENT.**—Custom has sanctioned the placing of the sign at the end, as well as during the progress of a piece. Practically, however, of course, it can have no meaning.

**F. J. M.**—Only the Universities of Oxford and Cambridge.

**WILLIAM VINING.**—The cutting from the newspaper forwarded to us does not give us any information as to where or when the "Pianoforte Recital" took place.

### Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

**AIRDRIE.**—On Thursday, the 26th January, the members of the Airdrie Musical Association gave a performance of Handel's *Messiah* in the Public Hall with much success, the band and chorus numbering 80 performers. The principal vocalists were Miss Margaretta Smyth, Miss Lizzie Foster, Mr. Darling and Mr. D. Smyth, all of whom sang with much effect. Every credit is due to the conductor, Mr. Thomas Dixon, Organist of Garturk Church, for the very satisfactory manner in which the choruses were rendered. Miss Martha E. Fincher presided at the harmonium.

**ANDOVER.**—Mr. Ellis Roberts, the eminent harpist, gave an entertainment on Friday, the 3rd ult., which was well patronised. Miss Ellen Glanville sang several songs in a pleasing style, and was encored in "Bid me discourse," and "The Minstrel Boy." The second concert of the Andover Choral Society was given before a large and most appreciative audience. The programme contained a good selection, including five madrigals and several quartets, trios, &c., all of which were most effectively rendered. The principal vocalists were Miss Clarke, Mrs. W. Young, Miss Alice Barnes, Messrs. R. Footner, Cross, Burgess, Brown, Greenhall, and Beare. The Society's conductor, Mr. Benben Cross, deserves much praise for the excellent manner in which he has trained the choir.

**BATH.**—The fourth public rehearsal of Mr. Bianchi Taylor's choir was held at the Assembly Rooms, on the 7th ult. The whole of the choral music was exceedingly well rendered, the madrigal, "Flowers gave me fairest flowers," Elliott's glee, "Come see what pleasures," "The Lass of Richmond Hill" (arranged by H. Leslie), and Pearsall's part-song, "Who shall win my Lady fair?" being amongst the most successful pieces. Several solos, glees and duets were also given with much effect, the singing of Miss Andrews, Miss Brettie, Messrs. Ashman and Estens eliciting much and deserved applause. The concert concluded with the National Anthem.

**BIRMINGHAM.**—The organ in St. Silas Church, Lozells, has been rebuilt by Messrs. Bevington & Sons, of London, and was re-opened by A. R. Gaul, Esq., Mus. Bac. Cantab. on Thursday, the 16th ult. We regret that we have not space to insert a specification of the instrument; but it is pronounced by competent judges to be in every respect thoroughly satisfactory.

**BLACKPOOL.**—On Monday evening, the 13th ult., the Blackpool Vocal Society, numbering over 80 voices (under the leadership of Mr. N. Dumville, of Manchester), gave its first concert in the Assembly-room, to a large audience. Considering that the Society has only been in existence about six weeks, the progress made is surprising, and shows that great credit is due to the conductor. The first part of the programme consisted of selections from the *Messiah*. The principals were Miss M. Grindrod, Miss Webster, Miss Webb, Mr. Dumville, Mr. Grime, and Mr. Stanton, with Messrs. Grindrod and Wrigley as accompanists on the pianoforte and harmonium. All the solos were well given, and the choruses were sung with remarkable steadiness and precision. The second part of the programme consisted of secular pieces. "God save the Queen" concluded the concert, which was a great success, and speaks well for the future of the Blackpool Vocal Society.

**BRIGHTON.**—Mr. Kuhe's Festival concerts have proved thoroughly and deservedly successful. The programmes have been selected with the utmost care, invariably containing sufficiently popular pieces for a general audience, and sufficiently classical works for more artistic listeners. Several of the standard Symphonies have been played. On one of the evenings Rossini's *Siebel Mater* was given, and on Saturday, afternoon Sir Michael Costa's *Elis*, the principal parts in the first-named work being sustained by Madame Lemmens-Sherrington, Miss Eliza Angell, Mr. Nelson Varley, and Mr. Lewis Thomas, and in the second by Madame Sherrington, Madame Patsy, Mr. Vernon Rigby, Mr. A. Byron, Mr. Santley, and Mr. Lewis Thomas. Amongst the instrumental performers must be mentioned Miss Agnes Zimmermann, who played Beethoven's pianoforte concerto in C minor so excellently as to receive the most enthusiastic applause, and to be unanimously recalled at the close. Mr. Kuhe's rendering of Mendelssohn's Concerto in D minor was also an interesting feature at the eighth concert of the series; and solos have been played

with brilliant success by Mr. H. Chipp (violinello), Mr. Carrodus (violin), Mr. Radcliff (flute), and Mr. Maycock (clarinet). The attendance at each concert has been very large.

**BROOKLYN, NEW YORK.**—A very excellent Organ Recital was given at Plymouth Church on the 14th January, by Mr. F. H. Torrington, organist of King's Chapel, Boston. The programme was well selected from the classical writers, and every piece was given with much effect. Mr. Torrington has lately been playing at the Music Hall, Boston, the music performed being always of the highest character.

**CAMBORNE.**—A very successful concert was given in the Assembly Rooms, on Friday, the 27th January, by the recently established Camborne Choral Union, under the direction of Mr. Webster, organist of the parish church. The choruses, "Sing unto God," from *Judas Macabees*, and "The heavens are telling," from the *Creation*, were well given by the choir of 70 voices; and the duet from *Judas*, "O, lovely peace," sung by Mrs. Webster and Miss Baker, was much admired. The second part consisted of secular music, which was well selected and received with much favour. A feature in the evening was the violin performance of Master Willie Webster (aged six years), the son and pupil of the conductor, who played a *Fantasia* on a Welsh air, and elicited warm applause. Novello's Festival arrangement of "God save the Queen" concluded an excellent concert. Mr. Butler presided at the pianoforte, and Mr. W. Treleven at the harmonium.

**CATTISTOCK.**—The concerts held annually in this picturesque village took place on the 9th ult. at the commodious school-rooms, which have but recently been opened. The programme, both in the morning and evening, contained two overtures, which were excellently played by Mr. Loaring's band. A duet for pianoforte and violin, performed by Messrs. Loaring and Smith, was an interesting feature at the morning concert; and in the evening, in addition to a duet for the same instruments, played by the before-mentioned artists, a trio for pianoforte, flute and violin, in which Mr. Chaffin took the flute part, was very carefully rendered. The glees and trios, under the direction of the organist, Mr. J. Manley, were capably sung. Mr. Hann was highly successful in his vocal solos, and the audience showed an appreciation of local talent by encoring the glee "Loreley."

**CLIFTON.**—Miss Home gave a *Matinée* at the Victoria Rooms, on Saturday, the 18th ult., before a large and fashionable audience. The *beneficence* was highly successful in Haydn's "With verdure clad," and the romance and prayer from *Olelo*; and the refinement which characterised her rendering of Lotti's aria "Pur dieci," called forth an enthusiastic encore. Miss Home was well supported by Miss Grace in the harp accompaniment to Rossini's air, and by Mr. A. W. Waite in the obligato accompaniment to "Pur dieci," and Mozart's "Batti, batti." Herr Janock performed with taste and effect some classical pieces on the pianoforte, and a *Fantasia* of his own on a Scotch air.

**CHORLEY.**—Mr. James Edleston's Tonic Sol-Fa Choir, of Preston, gave a concert in the Primitive Methodist School-room, on Monday evening, the 6th ult. The services of the choir were given gratuitously in aid of the school funds. The programme was varied and well selected, and the execution of the pieces reflected the utmost credit upon the teaching of Mr. Edleston. Master P. Edleston (eight years of age), performed a pianoforte solo, which was much applauded. Mr. Woolman presided at the harmonium and pianoforte, and played on the latter instrument Weber's *Allegro* from the Grand Sonata No. 1, with much taste and feeling. At the conclusion a vote of thanks to the choir was moved by Mr. J. Hindle, and seconded by Mr. S. Widdows (both of whom referred to the excellence of the tonic sol-fa system), and it was unanimously accorded.

**CORK.**—On the 13th ult. a concert in aid of the family of the late Mr. Creag was given at the Imperial Hotel, which we are glad to say was thoroughly successful. The first part was devoted to sacred music, and included the Recitative "And God created man," and air, "In native worth," from the *Creation* (excellently given by Mr. W. H. Tills) a Recitative and Air from *The Prodigal Son* (well sung by Mr. J. Sullivan) and the bass solo, "Veni Sancta Spiritus" (with flute obbligato), in which Mr. E. O'Mahony displayed an effective and well-trained voice, and was accompanied with much taste by Mr. J. P. Smyth. The solo in "The Marvellous Work" gave Miss Sheehan a good opportunity of showing her power of interpreting sacred music. We must also mention that Mendelssohn's "Sleepers wake!" and Mozart's *Kyrie* and *Gloria*, from the Twelfth Mass, were carefully rendered by the choir. The second part was miscellaneous. The concert, which was ably conducted by Mr. J. W. McCarty, concluded with the chorus "Let Erin remember," arranged by Balfe.

**EALING.**—On Wednesday evening, the 8th ult., the members of the Ealing Glee Club gave a concert in the Grove School-room, on behalf of the soup-kitchen of St. Mary's, Christ Church, and St. John's. The programme was excellently selected, and appeared to give unqualified pleasure to the audience. Several vocal solos were sung with decided success; and much praise must be awarded to the members of the choir for their careful rendering of "The Chafers," and Mendelssohn's "Vintage Song," from the unfinished opera *Loreley*. Liszt's *Fantasia* on "Rigoletto" was brilliantly performed on the pianoforte by Mrs. Anderson (Miss Cecilia Summerhayes), and a trio on airs from Mozart's operas was played by three young ladies with so much precision and true musical feeling as to elicit loud and prolonged applause. The concert was ably conducted by Mr. Hendewerk.—A special



service to commemorate the re-opening of the organ at St. Mary's Church, took place on Thursday, the 9th ult. The varied powers of the instrument were most successfully tested by Dr. Chipp, who performed a well chosen selection from the works of the classical writers, including Handel's "Occasional Overture," the slow movement from Mendelssohn's "Italian Symphony," a Fugue, by Bach, and the first movement of Beethoven's "Moonlight Sonata." The psalms and canticles were sung to Gregorian tones; and the service was most efficiently rendered by the choir, which was augmented for the occasion.

**EDINBURGH.**—On the 11th ult. a concert was given in the Music Hall by Mr. Hallé's orchestra, before a large and most appreciative audience. The orchestral works were of the highest character, and included Beethoven's *Pastoral Symphony*, Mendelssohn's *Hebrides Overture*, Wagner's *Tannhäuser* and Beethoven's comparatively unfamiliar overture *Wells of Haanes*, all of which were excellently played. A feature in the concert was Mr. Charles Hallé's very fine performance of Schumann's Concerto in A minor, every movement of which was listened to with deep attention, the applause at the conclusion showing that whilst critics are debating upon the merit of this composer, audiences are rapidly settling the matter for themselves. Herr Stockhausen gave a thoroughly artistic rendering of a song from Boieldieu's *Jean de Paris*, and two of Schumann's *Neder*, and also created a genuine effect in Schubert's "Griessengesang" the original pianoforte accompaniment being scored for the orchestra by Brahms. The other vocalist was Miss Eleanor Armstrong, who was highly successful in Mozart's "Batti, batti," the violoncello obbligato being played by M. Vieuxtemps, a brother of the well-known violinist. —THE Reid Concert took place on the 13th ult. and, thanks to the exertions of the Professor, who now worthily occupies the music chair, was in every respect one of the finest ever given in this city. According to annual custom, some compositions by General Reid, the founder of the Music Chair, were given and listened to with becoming reverence. The programme comprised Beethoven's Symphony in C minor, two orchestral pieces by Berlioz, and the overtures *Olympia* (Spontini), *Leonora* (Beethoven), and *Juliette* (Weber), to every one of which it is needless to say the fine orchestra rendered ample justice. The instrumental solos were Mendelssohn's "Serenade" and "Allegro gioioso," a Gavotte by Bach, and a *Noctette* by Schumann (played with his usual effect by Mr. Charles Hallé), and an Air Varié by Vieuxtemps, so magnificently performed on the violin by Madame Norman-Neruda as to elicit the most enthusiastic applause and a double recall. Herr Stockhausen gave the fine recitative "Tyrannic love," and air "Ye verdant plains," from Handel's *Oratorio Susanna*, in masterly style, and was equally effective in a Scene from *Euryanthe*. Miss Armstrong sang with much success a highly dramatic Romance, by Professor Oakley, called "La fiancée du marin," and also gave an artistic rendering of "Non mi dir," from *Don Giovanni*. Before concluding our notice, we may say that all the minor arrangements connected with the concert—including the decoration of the room with hot-house plants and busts of musicians—were perfect.

**FARINGDON, BEKS.**—On the afternoon of Thursday, the 16th ult., Sir Fred. A. Gore Ouseley, Bart., Professor of Music in the University of Oxford, gave a Lecture on Madrigals, in the Corn Exchange, the illustrations, consisting of selections from the best specimens, being rendered by some members of the Vale of White Horse Church Choral Society, in connection with which the lecture was delivered. The lecturer was introduced by the Rev. Jos. Moore, Rural Dean and Vicar of Buckland, a member of the committee. The Rev. E. Fenwae-Wellings, Vicar of Stanford, conducted, and the Rev. Henry Joyner, the hon. sec. of the Society, was stationed at the harmonium to give the key-notes, &c. The singers, to the number of about thirty, made up of the elite of the Faringdon Church Choir, with the musical portion of the neighbouring clergy and their families, took up their position upon a raised platform at one end of the spacious room. The lecture consisted of a lucid and well-arranged exposition of the origin, history and development of the madrigal, especially in England. Its influence upon even church music was distinctly traced. The etymology and derivation of the name "madrigal" were dwelt upon, five theories upon this point being given. It was stated as a difficult task to precisely define its origin and scope of meaning. The lecture was listened to with much interest by an appreciative though small audience. Before concluding, Sir Frederick thanked the singers for their very efficient help. It was not often, he said, that he had the good fortune to be assisted so well. He had given the lecture several times, but rarely had the music been performed so satisfactorily in every respect as on the present occasion. He also begged to thank his friend, Mr. Wellings, and also Mr. Joyner, for both must have taken excessive pains with the practices and general preparations for the lecture. As the choir is a purely amateur one, these compliments from so high an authority gave great pleasure and satisfaction.

**FORTON, GOSPORT.**—The 4th ult. was an important day at the church of St. John the Evangelist, the occasion being the re-opening of that church after very extensive alterations, and the opening of a new organ. The sermon was preached by the Right Rev. the Lord Bishop of Winchester. The organ is a very handsome, powerful, and sweet-toned instrument, built by Messrs. Flight and Son, St. Martin's Lane, London, and its capabilities were effectively displayed by the organist of the church, Mr. Knight. The choir was assisted by members of the neighbouring choirs. Anglican chants have now superseded Gregorian, and the large congregation joined heartily in the singing. The church is

one of the most comfortable in the county, and the choir (surprised) bids fair to be a most effective one.

**GUILDFORD.**—The first concert of the Guildford Choral Society was given on Thursday evening, the 16th ult., in the Western Hall, which was filled in every part. The choir, numbering about eighty voices, was very evenly balanced. The programme commenced with Leslie's four-part song, "The Pilgrims," and the remainder of the first part was devoted to Mendelssohn's "Hear my prayer," and "Come let us sing" (39th Psalm), Mr. Childerstone also giving with much effect the tenor solo, "Then shall the righteous." In the first-named work, Mrs. H. Jeffries sang the solos with good expression, and the other principal parts were well sustained by Mr. Olway Mayne and Miss Andrews. The second part was miscellaneous, and included several part songs and solos, all of which were received with much favour. Miss Nye accompanied on the pianoforte with much care and judgment, and Mr. Andrews was, as usual, an able conductor.

**HARROW.**—An amateur concert was given in the Speech-Room, on the 26th January, in aid of the funds of the Harrow Rifle Corps. The solo singers were Miss Huntingford and the Rev. Robinson Duckworth. The Harrow Choral Society contributed many part songs, and two solos on the pianoforte were given by Miss Florence May. The attendance was very large, and the sum of £70 was realised. Mr. John Farmer conducted.

**HASTINGS.**—The Music Hall was crowded to excess by a fashionable audience on Monday evening, the 20th ult., when a performance of Mendelssohn's *Oratorio, Elijah*, with full orchestral accompaniment, was given by the St. Paul's Choral Union, an association which has not been long in existence, but which has the prospect of a lengthened and successful career. The orchestra was selected from the principal London and Provincial Concerts, and with the chorists, numbered upwards of 100 performers. The vocalists comprised 26 sopranos, 18 altos, 12 tenors and 12 basses. The principal vocalists were:—Soprano, Miss Jessie Royd; contralto, Miss Adelaide Newton; tenors, Mr. Robson and Mr. James, and bass, Mr. Lanamer. The performance, on the whole, may be spoken of in terms of high commendation. The choruses were well sustained, and were characterised by a remarkable degree of precision. Among the instrumentalists were Signor Zerbin, violin (principal); Mr. Pettit, violoncello (principal); Mr. H. Leslie, pianoforte; and Mr. G. C. Martin, Mus. Bac., Oxon., harmonium. The conductorship devolved upon Mr. John Abram, Mus. Bac., organist of St. Paul's Church, who accomplished his arduous task with the utmost success.

**HUDDERSFIELD.**—On Friday, the 17th ult., a concert was given by the members of the Huddersfield Choral Society, in the Assembly Rooms, Queen Street, for the benefit of Mr. Joshua Sykes, the oldest member of the society. The first part consisted of selections from *Judas Macabean*, and *Samson*, the principal vocalists being Miss Dransfield, Miss Moseley, Mrs. Hirst, Mrs. Lunn, Mrs. Barras, and Mr. Garner. Miss Moseley and Miss Dransfield were much applauded in the duet, "O lovely peace"; "Return O God of Hosts," by Miss Moseley, and "Let the bright Seraphim," by Miss Dransfield, were enthusiastically received, and Mr. Garner was encircled in "Honour and Arms." The second part consisted of songs, part-songs, glees and duets, all of which were well sung, several being re-demanded. —On Monday, the 20th ult., a concert took place in aid of the organ fund, St. Andrew's Church, in the Assembly Rooms, Queen Street. Artists, Miss A. Dransfield, Miss Moseley, Mr. Joel Mellor, Mr. Varley, and Mr. R. Garner. The programme consisted of quartets, trios, duets, and songs, which were given in excellent style, Miss Dransfield and Mr. Garner receiving an encore in the duet "The Syren and Friar." Mr. Varley and Mr. Mellor contributed some effective songs, which were much applauded. Mr. J. Wood accompanied on the pianoforte.

**LEAMINGTON.**—Mr. Francis Howell's concert, which was given on the 9th ult., before a large audience, introduced his *Oratorio Captivity* for the first time here; and we are glad to record that it was thoroughly successful. The local papers speak in the highest terms of the music in this work, and we have no doubt that it will shortly make its way to the metropolis. The principal vocalists were Madame Laura Baxter, Mrs. Unett, Miss Lay, Miss Bickmore, Mr. J. Barnett and Mr. Bernard Farebrother, all of whom were most efficient in the solo music allotted to them. There was a good band, led by Mr. Heden. The Rev. M. E. Browne presided at the organ, and Mrs. Henry Dale at the pianoforte. The second part was miscellaneous.

**LIVERPOOL.**—The second subscription concert of the Philharmonic Society took place on the 7th ult. To the more musical portion of the audience it was highly interesting, the orchestral novelty of the evening being Schubert's delicate and poetical, but unfortunately, unfinished Sinfonia, No. 8, in B minor. The overtures were Cherubini's to *Les deux Journées*, Weber's to *Oberon*, and Auber's to *Les Diamants de la Couronne*, which latter closed the concert. The vocal artists were Madlle. Sophie Lowe and Herr Nordblom; solo violin, Signor Sivori, who was warmly received after his long absence; and who amply proved that his performance had lost none of its former charm. His solos were Mendelssohn's Concerto in E minor, and an Andante and Rondo Pastorale, by Pietro Nardini (1760). In reply to an encore of this, he gave an excellent version of a song by Bellini. Madlle. Lowe and Herr Nordblom possess sweet and pure voices, without however much power; but the musicianlike style of Herr

Nordblom, a very favour- good effects character.

Monday Per- on Wednes- Ries, Mr. Ze- by illness fr- basso; solo- Enriquez; a- Oselow's str- nava in a- major, No. 2- and Scruben- viola, violon- interpreted- exquisite en- Third Subsc- on the 21st ult- solonia. "T-

performance- his new op- novelties and- wists were- all new to- lively voice- with a sweet- much energ-

healing. T- Thoma; fr- dress from- now were- and the con- labor's La-

LYMING- of the Phil- season at t- generally e- programme,- great energ- the echo cho- concluding- Mr. John- satisfactory- gave the ba- consisted of- admirably g- allotted to t- ment since- new mark- Wamst not- kills, for t- performers-

MALVER- organist of- Lecture Ha- Institute. A- pleasing me- and Mr. T- But preside- miscellane- school Roo- tina. Miss- Lockyer, M- Woodyatt, performance- lik and M- evening.

MANCHE- by the Ath- to introduce- cluster and- habella H- the orchest- were skilfu- new song- thoroughl- miscellane- Peniarco.

MIDHU- of the cho- on Mond- Lord, Miss- Mr. Frank- Mr. Kline- greatest as- Mr. Thorn- Sanders c-

NEW S- Society was- the 14th- played by- in Anacoe- received fr- of the Bar-

Nordblom, and the enforced simplicity of Madlle. Loewe produced a very favourable impression. The choral members sang with good effects of light and shade several pieces of an agreeable character.—The third of a series on the plan of the London "Monday Popular Concerts," took place in the Philharmonic Hall, on Wednesday, the 11th ult. Executants, Herren Joachim and J. Rios, Mr. Zerbini, Herr Daubert (in place of Signor Piatti, prevented by illness from fulfilling his engagement). Mr. Reynolds, contra bass; solo pianoforte, Madame Schumann; vocalist, Miss Enriquez; accompanist, Mr. Zerbini. The programme included Oselow's stringed quintet in A minor, op. 84; Schumann's "Carneval Scenes Mignonnes," solo pianoforte; Schumann's stringed quintet in A minor, No. 1, op. 41. Beethoven's Romance in G major, No. 1, op. 40, solo violin, with pianoforte accompaniment, and Schubert's quintet in A major, op. 114, for pianoforte, violin, viola, violoncello and contra bass. Such an excellent programme interpreted by such artists could not fail to be, as it proved, an exquisite enjoyment to a large and appreciative audience.—The Third Subscription Concert of the Philharmonic Society was given on the 21st ult., the great feature being a fine rendering of Spohr's symphony, "The Power of Sound," and the excellent contra-basso performances of Signor Bottesini. Two charming morceaux from his new opera of *Ali Baba*, were also interesting, both as novelties and as being Signor Bottesini's composition. The vocal artists were Madame Colombo, Madame Calisto, and Signor Piccoli, all new to a Liverpool audience. Madame Colombo possesses a lovely voice and much refinement of execution. Madame Calisto, with a sweet, though rather thin tone, interprets her music with much energy, and Signor Piccoli sings with great passion and feeling. The Choral members of the Society sang very well a chorus from *Euryanthe*, and one of Porcelli's, from *Pido and Aeneas*; the only fault of which was its shortness. The overtures were Weber's *Ruler of the Spirits*, and Mozart's *Figaro*, and the concert closed with a spirited performance of that to *Lebe's La Sirene*.

LYMINGTON.—On Tuesday, the 18th ult., the members of the Philharmonic Society gave their second concert of the season at the Assembly Rooms, and in accordance with the generally expressed wish, repeated the first part of their former programme, Locke's *Macbeth* music, which was given with great energy and precision. The choruses were admirably sustained, the solo choros, "Nimble, nimble," "We fly by night," and the concluding chorus, "Around, around," being especially successful. Mr. John Lane Shrubbs sang the soprano music in a highly satisfactory manner, and Mr. Cross (of Winchester Cathedral) gave the bass parts with much care and finish. The second part consisted of a miscellaneous selection, several vocal solos being admirably given, and much applauded. The band played the overtures allotted to them with good effect. The choir showed much improvement since the last concert, the attention to light and shade being more marked. Mr. Charles Fletcher of Southampton led the band. We must not forget a word of praise to the conductor, Mr. R. Augustus Ellis, for the energy displayed in keeping such a large body of performers so well together.

MALVERN.—On Monday, the 20th ult., Mr. Holt, organist of Newland Church, gave an evening concert at the Lecture Hall, in connection with the Malvern Link Working Mens' Institute. Miss Spicer and Miss Lane sang several ballads in a pleasing manner, and with very good expression, and Mr. Stevens and Mr. Tuson were also highly successful in their solos. Mr. Holt presided at the pianoforte. On Tuesday evening another miscellaneous concert was given at the North Malvern National School, in aid of the funds of the North Malvern Institute. Miss Spicer, Miss Plant, Mrs. Dobbs, Mr. C. Dalley, Mr. Lockyer, Mr. J. Vaughan, Miss Hobro, Master Wadeley, Mr. W. Woodvatt, Mr. C. Pullen and Mr. Bridgewater took part in the performances, which on the whole passed off with success. Mr. Holt and Mr. W. Higley presided at the pianoforte during the evening.

MANCHESTER.—The second concert of the season given by the Athenaeum Musical Society, on the 3rd ult., was noteworthy in introducing Mr. Joseph Barnby's sacred Idyll, *Rebekah*, to a Manchester audience. The solo portions were effectively given by Miss Isabella Higham, Mr. Davison, and Mr. Shorrocks. Unfortunately the orchestral parts were not forthcoming, but the accompaniments were skilfully played on the pianoforte by Dr. Hiles. The choruses were sung with much care and precision, and the work was thoroughly successful. The second part of the programme was miscellaneous, and contained selections from Handel's *Allegro, Il Pastorale*, and *Il Moderato*.

MIDHURST.—Mr. T. H. Saunders, organist and director of the choir of the parish church, gave his Fifth Annual Concert on Monday, the 6th ult. The artists engaged were Miss Jessie Lloyd, Miss Kate Harris, Mr. W. H. Bishop, Mr. Geo. Allen, and Mr. Frank Thornton; Violin, Mr. W. M. Quirke; Pianoforte, Mr. Geo. Kilner. The programme, which was a lengthy one, gave the greatest satisfaction to a very numerous audience; Miss Lloyd and Mr. Thornton particularly distinguishing themselves. Mr. T. H. Saunders conducted.

NEW YORK.—The second concert of the Philharmonic Society was given at the Academy of Music on Saturday evening, the 14th January. Rubinstein's Symphony, entitled *Cecilia* (played by the Society for the first time), and Cherubini's overture to *Andromeda* were the principal orchestral pieces, and both were received with much favour. Mr. Richard Hoffman's performance of the Barcarole from Sterndale Bennett's fourth pianoforte Con-

certo, and the first movement of Beethoven's Concerto in C minor, displayed his powers to the utmost advantage, and he was warmly and most deservedly applauded.

ROCHDALE.—The *Messiah* was performed in the Primitive Methodist Chapel, Smith Street, on Thursday evening, the 26th January. The principal vocalists were Miss Clelland (soprano), Mrs. Clegg (contralto, in place of Miss Booth, of Oldham, who was unable to be present owing to an affection of the throat), Mr. Allen (tenor), and Mr. Lancashire (bass). The band and chorus numbered upwards of sixty performers, Mr. Lofthouse being leader of the orchestra, and Mr. John Hurst officiating as conductor. Miss Clelland, in all her solos, acquitted herself creditably. Mrs. Clegg rendered the airs, "He shall feed His flock," and "He was despised," with much effect, and Mr. Allen and Mr. Lancashire were also thoroughly efficient in the tenor and bass solos. The singing of the choruses was worthy of especial praise. There was a very good attendance.

SOUTH NORWOOD.—The third concert of the Musical Society took place on Monday, the 6th ult., when Weber's *Mass* in G, and a miscellaneous selection were given. Miss K. Poyntz, Miss Laura Manvell, Mr. Stedman and Mr. Fell sang the solos with much effect; and in every respect the performance was thoroughly satisfactory. Of the pieces in the second part, Miss Poyntz's "That's the way for Willie," and Mr. Stedman's "We may be happy yet" (both encored), deserve especial commendation. Mr. W. J. Westbrook conducted.

ST. AUSTELL.—The members of the St. Austell Choral Society gave an excellent concert on the evening of Tuesday, the 7th ult. The programme included part songs and choruses, by Mendelssohn, Bishop, Piusotti, Verdi, Sullivan, and Calkin, which were very carefully rendered. The glees, "Foresters' song," and "Smile O Heaven," for male voices, were both encored. Miss Samwells gave a German song, the conductor playing a charming violin obligato, and though early in the programme it was redemanded. Several other solos were also given with much success by Miss Higman, Mr. Holt, Mr. Tyacke, Mrs. Ball, and Mrs. Perkins. The concert must have been highly satisfactory, not only to the audience but to the choral society. Mr. E. Trembath presided at the piano, and Mr. H. Trembath, Mus. Bac., conducted.

ST. IVES.—The second concert of the Philharmonic Society was given in the Corn Exchange on the 9th ult., under the able conductorship of Mr. A. D. Holloway. The programme consisted of Mendelssohn's 42nd Psalm, "As the hart pants," and a miscellaneous selection. Miss Blanche Reeves sang the soprano solos in the Psalm with much effect, and was warmly received. The choruses were given with precision and vigour. In the second part several solos were well rendered by Miss Reeves, Miss Cole, Messrs. Jennings, W. Stevens, J. Ding, Jay, and Frank Cooper. Mrs. Holloway was thoroughly successful in the pianoforte piece, "La Cascade," and Mr. S. Meadows in a solo on the cornet.

TAMWORTH.—On Thursday, the 9th ult., the fine old parish church in this town was re-opened after partial restoration. The services (which were very efficiently rendered by the choir of the church) were choral, Tallis's Responses being used. The "Te Deum" and "Jubilate" were by Attwood, and the "Cantata" and "Deus miseratur" by Bayley. The anthems were "And the glory of the Lord" and "Hallelujah" from the *Messiah*. Mr. J. S. Creswell, organist of the church, presided at the organ.

TRURO.—The Truro Choral Society gave an evening concert in the Concert Hall, on the 21st ult., to a large and fashionable audience. The first part of the programme consisted entirely of the compositions of Sir Henry Bishop, which were admirably rendered. The second part was devoted to Mr. Lahee's cantata "The Building of the Ship," the solos being taken by members of the society. Mr. Quicke led the band. Mr. Baker presided at the organ (in the sudden and unavoidable absence of Mrs. Carter), and Mr. Trembath, Mus. Bac., conducted.

WANDSWORTH.—Miss Marian E. Bruce gave an evening concert on Monday, the 30th January, at the Assembly Rooms. Miss Bruce's cultivated powers as a pianist were effectively displayed in a "Trio concertante" in G (op. 35), for pianoforte, violin, and violoncello (Hummel), in conjunction with Messrs. Weiss and J. Griffiths; the "Sonata Favorita" in F, for pianoforte and horn (Beethoven), with Mr. Ford; a grand duet for two pianofortes (*Huguenots*), with Herr Wilhelm Ganz; and the duet, Overture to "Ray Blas" in C minor, op. 95 (Mendelssohn), with Mr. Edmund West. She also performed, with much success, Benedict's Fantasia on "Where the bee sucks," Mr. Weiss played a violin solo "Air varié" (De Bériot), with much skill and good effect. The principal vocalists were Miss Robertine Henderson, Miss Edith Blair, Mr. Montem Smith, and Mr. Soper all of whom were highly successful. Herr Wilhelm Ganz and Mr. Edmund West (organist of the Wesleyan Chapel, Wandsworth) were the conductors. The concert was well attended.—A concert, in aid of the New Wandsworth Philanthropic Society, was given at the Assembly Rooms, High Street, on Monday evening, the 30th ult. The artists were Madame Kern, Miss Edith Blair, Miss E. Houghton, Mr. Montem Smith, Mr. J. H. Croft, Masters Coward and Wood (from the Chapel Royal, St. James's), and the London Orpheus Quartet. The band of the Victoria Rifles (by permission of his Grace the Duke of Wellington) also lent its aid. Many of the pieces elicited considerable applause, amongst which may be mentioned Mr. Montem Smith's songs, "The Violet" and "Never mind the rest" (both encored); duet, by Miss Blair and Mr. Croft, "Dimmi che

m'am!" (encored); and duet, by the Masters Coward and Wood. "Ye banks and braes," most delicately sung and encored. No less than three out of the four sung by the London Orpheus Quartet were re-demanded, and one, "Evening's twilight," was loudly called for a third time. The band of the Victoria Rifles performed with great spirit, under the direction of Mr. Sibold, bandmaster.

**WARRINGTON.**—An excellent concert was given by the Warrington Musical Society, on the 15th ult., before a large audience. The part-songs and choruses were sung with a decision and effect which reflected the highest credit upon the members of the Society: Miss Macrone's "Sir Knight," Sullivan's "Oh, hush thee, my babbie," and Gade's chorus, "Spring's message," being amongst the most successful of the choral pieces. The principal vocalists were Madlle. Sinico, Madlle. Rosa Kannenberg, Signori Vizzani, Felli and Ciampi, all of whom, it is needless to say, were received with the utmost favour. Madlle. Sinico in "Roberto, o tu che adoro" and "Qui la voce," creating a most enthusiastic demonstration. Dr. Hiles conducted the choral music, Signor Bevignani was the accompanist, and Mr. T. M. Pattison presided at the organ.

**WHITEHAVEN.**—At the "Refuge School Soirée," on Tuesday, the 7th ult., Mr. Hamilton White's vocal class sang a choice selection of part-songs, glees, &c., in a highly creditable manner. Much care had evidently been taken in training the voices, and the result was a commendable attention to the various shades of expression. The "Qui tollis," "Kyrie," and "Gloria," from the 11th Mass (Mozart), "O hush thee my babbie" (Sullivan), "The Fisherman's good night" (Bishop), and "Around the Maypole tripping" (Haiton), were particularly worthy of notice.

**WINDSOR.**—One of the most successful concerts of the season was given by the Windsor and Eton Amateur Madrigal Society, on the 31st January, in St. Mark's School, in aid of the renovation of the parish church. Additional élat was given to the event by the proceedings being graced with the presence of their Royal Highnesses the Prince and Princess Christian. An excellent programme was provided, the vocal parts of which consisted almost entirely of madrigals and part-songs. The former were selected for the most part from the compositions of the seventeenth century, the authors being Benet, Weelkes, Wilbye, Edwards, and Pearcall. The latter comprised selections from Mendelssohn, Arne, Jackson, Kücken, Elvey, Pissuti, and Macfarren. The madrigals calling for special mention were Benet's "All creatures now are merry-minded," Wilbye's "Flora gave me fairest flowers," and Edwards's "In going to my lonely bed." Among the part-songs the most noticeable were Mendelssohn's "A winter, surly winter," and Arne and Jackson's "Where the bee sucks;" but the gems of the evening were two Italian trios and choruses "L'Alpigliano" and "Le Spagnole," both by Pissuti. These were most rapturously encored, and repeated. Mendelssohn's chorus, "The Vintage Song," for male voices only, was beautifully rendered, and narrowly escaped an encore. The vocal part was relieved by the performance of two solos on the violoncello by Mr. Aylward—Mendelssohn's "Romance sans paroles," and "Romance" by Goltzman—both of which were excellently played. The only vocal solo given was by the Rev. W. H. Bliss—"Nazareth," by Gounod—who sang it by special request of their Royal Highnesses, and received enthusiastic applause. Mrs. Montessor, of Slough, accompanied on the piano, the Rev. W. H. Bliss on the harmonium, and Dr. Elvey conducted.

**WOODFORD.**—An excellent concert was given by Mr. F. W. Bates, at the Assembly Rooms, Castle Hotel, on the 7th ult. The principal instrumental pieces were the "Andante" and "Allegro Assai," from Mendelssohn's Sonata for pianoforte and violoncello, and a duet for flute and pianoforte, in both of which Mr. Bates was the pianist, Herr Daubert playing the violoncello part in the first composition, and Mr. B. Wells the flute in the second. Miss Jessie Royd, Mr. George Perren, and Mr. Farquharson, were highly successful in all their solos, several of which were encored.

**WOOTTON BASSETT.**—A very successful performance of Handel's *Messiah* was given in the British Schoolroom, before a crowded audience, on the 15th ult. The band and chorus numbered over fifty performers. The choruses were given with remarkable precision and energy. The solos for the soprano were sung by Miss Watts and Miss Hutchins; and those for contralto by Miss Jackson. The whole of the tenor part was sustained by Mr. Brinkworth, the bass being divided between Messrs. Blanchett and Barrett. There were several encores. Mr. W. Cross, the conductor, is to be congratulated upon having such excellent leaders of the band as J. B. Harris, Esq., of Bath, Mr. Joyce and Dr. Cooper. Mr. Brinkworth presided at the harmonium.

**WORCESTER.**—The members of the Worcester Musical Society gave their second open rehearsal, or members' night, at the Music Hall, on Friday, the 17th ult. The programme consisted of Benedict's Cantata, *The Legend of St. Cecilia*, (the first time of its performance in Worcester), and a miscellaneous selection. The principal parts of the Cantata were allotted to Mrs. A. Caldicott, Mrs. S. Walker, Messrs. Haywood Gummery, H. Caldicott, and Carr, members of the Society, who acquitted themselves with much credit. The choruses were sung by the members of the choir with precision and good effect, giving un-doubted evidence of their careful training. The second part consisted of glees, part-songs, &c., sung by members of the Society, and a clarinet solo (with piano accompaniment) by Mr. Whinfield. The concert was a decided success; and the performers received the hearty applause of a large audience, the Hall being

filled to overflowing. Mr. Quarterman presided at the organ, and Mr. Caldicott, the hon. conductor, at the piano.

**YEovil.**—Mr. Loaring gave a concert at the Town Hall, on Monday evening, the 6th ult., which proved highly successful. The proceeds were given to the funds of the Soup Kitchen. Beethoven's overture to *Prometheus*, and Rossini's *Gazza Ladra*, were performed by a band consisting of eighteen instrumentalists. Mr. and Mrs. Loaring played Beethoven's Symphony in C as a piano duet, and a Quartet of Spohr's was rendered with considerable taste by Messrs. Loaring, Walter, Custard, and Bennett. The vocalists were amateurs of the town.

**ORGAN APPOINTMENTS.**—Mr. C. E. Kettle, to St. Nicholas (Old Parish Church), Plumstead, S.E.—Mr. Bernarde Taylor, Organist and Choirmaster, to St. John the Baptist, Pimlico.—Mr. Robert Nottingham, to St. Saviour's, Croydon.—Mr. C. Shuttleworth, Organist and Choirmaster, to St. James's Church, Woodside, Horth, Leeds.

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